

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2818.

SATURDAY, OCTOBER 29, 1881.

PRICE
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REGISTERED AS A NEWSPAPER

ROYAL INSTITUTE OF BRITISH ARCHITECTS
THE FIRST ORDINARY MEETING OF THE SESSION 1881-82 will be held on MONDAY EVENING, the 7th November, at 8 P.M. precisely, when the Ballot will take place for Seven Fellows and Thirty-six Associates; and the OPENING ADDRESS will be delivered by G. E. STREET, R.A., President.

NOTICE TO CANDIDATES FOR MEMBERSHIP.—No applications for the Associateship under the Old Rules will be received after the 31st December, 1881. The First Obligatory Examination will be held on the 29th, 30th, and 31st March, 1882, and the Second in July. The Regulations and Programme of these Examinations may be obtained gratis at the Office of the Institute.

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THE CARLYLE CLUB.—Usual MONTHLY MEETING, FRIDAY EVENING, November 4th next, at the Bridge House Hotel, London Bridge. Paper and Discussion on IRELAND. For cards of admission and particulars of membership apply to the Secretary, C. OGDEN GARDNER, 9, Duke-street, London Bridge, S.E.

THE SHORTHAND SOCIETY.—FIRST MONTHLY MEETING, TUESDAY, Nov. 1, at City Club, Ludgate Circus (107, Fleet-street). Gentlemen interested may obtain Tickets from Mr. PEARCE, Hon. Sec., 2, Falcon-court, 33, Fleet-street, E.C.

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Second Violin.—Mr. A. Gibson. Viola.—Herr Jung.
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For particulars, apply to Mr. Dannreuther, at the above address.

PROGRAMME FOR NOVEMBER 3.

Bethoven, Op. 132, Quartet in A Minor for Two Violins, Viola, and Violoncello.—C. Hubert H. Parry, Spirit of the Hour, from the Music to Shelley's Prometheus Unbound.—Jethroven, Op. 106, Sonata in B Flat, for Pianoforte.—Wagner, "Der Engel" and "Triume"—Schaubert, Op. 5, second Quintet in B Flat, for Pianoforte, Two Violins, Viola, and Violoncello.

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SATURDAY, OCTOBER 29, 1881.

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LITERATURE

The Life of Richard Cobden. By John Morley. 2 vols. (Chapman & Hall.)

It is fortunate both for the public and for Mr. Morley that the writing of Cobden's life should have devolved upon him. Mr. Morley has unusual aptitude for biographical work, but, with the exception of Burke, whose genius dazzled him so much as somewhat to blind his judgment, his studies have been chiefly among the French pioneers of the Revolution of 1789, which, though neither its causes nor its issues were by any means confined to France, is a field too foreign for minute research in it to suit the tastes of the majority of English readers. In Cobden he has an out-and-out Englishman to describe, and the vigour and truthfulness with which he has traced Cobden's career as a public man and his relations with all the public movements in which he took part are equalled by the tact and grace with which, having access to all the private letters and memoranda extant, he has set forth as much as need be told about his personal history and his relations with his friends and kindred. Mr. Trevelyan's 'Life of Macaulay' is very properly regarded as one of the best biographies dealing with the present century that have lately been written; but Mr. Morley's 'Life of Cobden' is superior to it. The book not only draws a far more complete and lifelike portrait of Cobden than we could have looked for even from Mr. Morley, but is also an extremely valuable contribution to the history of the generation in which he was one of the most conspicuous and influential workers.

Though Mr. Morley connects his hero with an Adam de Coppene who represented Chichester in Parliament in 1314, and with others whose names have been unearthed by antiquaries, he never forgets that Cobden's heroism was due to his own worth and to the good use he was able to make of the circumstances in which he was placed. Those circumstances were not altogether propitious. He had a thriftless father, the Midhurst farmer to whom, as Mr. Morley says in the clumsiest sentence in these volumes, "poverty oozed in with gentle swiftness, and lay about him like a dull cloak for the rest of his life." His mother was

a brave, bright woman, but not strong enough to bring up a family of eleven children in comfort. Richard, the fourth child, had to divide his time between looking after the sheep and going to a dame's school until, after four or five years of other schooling, about which we are inclined to think that Mr. Morley is not accurately informed, at the age of fifteen the boy was established as a clerk in London, living with his aunt and uncle, who, as he said, "inflicted rather than bestowed their bounties," and especially objected to his teaching himself French before breakfast. So bookish a lad, they thought, could not possibly succeed in business; and their prophecies came true, though it was not his bookishness, but his political enthusiasm, that prevented him from becoming a millionaire. It must have been something more than luck that enabled him, along with two other enterprising young men, to start a business in Manchester which in one year, when he was only thirty-two, yielded them a profit of more than 23,000*l.* Cobden's fault, from a business point of view, was that he preferred other things to money-making and trusted to incompetent associates to carry on the prosperous trade he had commenced.

Having taught himself all the book-lore which he knew, Cobden was anxious to be an author in many ways. Among other compositions of his youth were two comedies, one of which was offered to, and of course rejected by, the manager of Covent Garden. While settled at Manchester he contributed largely to the local papers, and gradually he came to be mixed up in all the public affairs of the neighbourhood. While working zealously in the cause of education, municipal reform, and so forth, however, he never forgot that the world was larger than Manchester, and his pamphlet on 'England, Ireland, and America,' which he published in 1835, gave the key-note of all his later patriotism. It was followed next year by the pamphlet on 'Russia.' These two essays were the outcome of journeys which he made, partly as holidays and partly in the way of business, but which had memorable results in opening a mind already eager to be opened. As Mr. Morley says:—

"The pamphlets do not deal with the universe, but with this country. Their writer has been labelled a cosmopolitan,—usually by those who in the same breath, by a violent contradiction, reproached him for preaching a gospel of national selfishness and isolation. In truth Cobden was only cosmopolitan in the sense in which no other statesman would choose to deny himself to be cosmopolitan also; namely, in the sense of aiming at a policy which, in benefiting his own country, should benefit all the rest of the world at the same time. 'I am an English citizen,' he would have said, 'and what I am contending for is that England is to-day so situated in every particular of her domestic and foreign circumstances, that by leaving other governments to settle their own business and fight out their own quarrels, and by attending to the vast and difficult affairs of her own enormous realm and the condition of her people, she will not only be setting the world an example of noble morality which no other nation is so happily free to set, but she will be following the very course which the maintenance of her own greatness most imperatively commands. It is precisely because Great Britain is so strong in resources, in courage, in institutions, in geographical position, that she can, before all other European powers, afford to be moral, and to set the example of a mighty

nation walking in the paths of justice and peace.' Cobden's political genius perceived this great mark of the time, that, in his own words, 'at certain periods in the history of a nation, it becomes necessary to review its principles of domestic policy, for the purpose of adapting the government to the changing and improving condition of its people.' Next, 'it must be equally the part of a wise community to alter the maxims by which its foreign relations have in times past been regulated, in conformity with the changes that have taken place over the entire globe.' Such a period he conceived to have come for England in that generation, and it had come to her both from her internal conditions, and from the nature of her connexions with the other nations of the globe. The thought was brought to him not by deliberate philosophizing, but by observation and the process of native good sense, offering a fresh and open access to things. The cardinal fact that struck his eye was the great population that was gathering in the new centres of industry in the north of England, in the factories, and mines, and furnaces, and cyclopaen foundries, which the magic of steam had called into such sudden and marvellous being.....To this conception of the new problem Cobden always kept very close. This was always to him the foundation of the new order of things, which demanded a new kind of statesmanship and new ideas upon national policy. It is true that Cobden sometimes slips into the phrases of an older school, about the rights of man and natural law, but such lapses into the dialect of a revolutionary philosophy were very rare, and they were accidents. His whole scheme rested, if ever any scheme did so rest, upon the wide positive base of a great social expediency. To political exclusion, to commercial monopoly and restriction, to the preponderance of a territorial aristocracy in the legislature, he steadfastly opposed the contention that they were all fatally incompatible with an industrial system, which it was beyond the power of any statesman or any order in the country to choose between accepting and casting out."

Here we see the pivot on which all Cobden's public work revolved, and the principle that gave consistency and cohesion to all its modifications and ramifications. In 1838 he was associating himself especially with the efforts of the other Manchester Liberals to get a charter for their city, and was already discerning, in the prospect of abolishing the corn tax, a greater benefit for the nation than the Chartist programme could bring it; but he saw that without zealous pioneer work these proposed changes could not effect so much good as ought to be got out of them.

"Do not let your zeal for the cause of democracy," Cobden wrote to Tait, the Edinburgh bookseller, "deceive you as to the fact of the opaque ignorance in which the great bulk of the people of England are wrapt. If you write for the masses politically, and write soundly and honestly, they will not be able at present to appreciate you, and consequently will not support you. You cannot pander to the new Poor-law delusion, or mix up the Corn laws with the Currency quackeries of Attwood. Nothing but these cries will go down with the herd at present. There is an obvious motive about certain agitators' movements. They hold up impracticabilities; their stock in trade will not fall short. Secondly, these prevent intelligent people from joining said agitators, who would be likely to supersede them in the eyes of their followers. There is no remedy for all this but improved education. Such as the tail and the body are, such will be the character of the head. Nature does not produce such monsters as an ignorant or vicious community, and virtuous and wise leaders. In Scotland you are better off because you are better educated. The great body of the English

peasants are not a jot advanced in intellect since the days of their Saxon ancestors. I hope you will join us in a cry for schoolmasters as a first step to Radicalism. . . . Whilst I would caution you against too much political stuff in your magazine, let me pray you to strike a blow for us for education. I have unbounded faith in the people, and would risk universal suffrage to-morrow in preference to the present franchise. But we shall never obtain even an approach towards such a change, except by one of two paths—Revolution or the Schoolhouse. By the latter means we shall make permanent reform; by the former we shall only effect convulsive and transient changes, to fall back again like Italy, or Spain, into despotism or anarchy."

More than half of Mr. Morley's first volume is occupied with a review of Cobden's share in the anti-corn-law struggle, with incidental reference to the other events and interests of his life during the period. As a general history of the struggle these chapters are complete enough for most readers, and far more comprehensive in their grasp and lucid in their narrative than anything else that has been written on the subject within the same compass. Their chief value, however, is in showing what Cobden himself did in the business, and, yet more, how he did it. From one particularly interesting chapter, in which Mr. Morley sums up Cobden's characteristics as an agitator, we may quote this comparison between him and Mr. Bright:—

"It has often been pointed out how the two great spokesmen of the League were the complements of one another; how their gifts differed, so that one exactly covered the ground which the other was predisposed to leave comparatively untouched. The differences between them, it is true, were not so many as the points of resemblance. If in Mr. Bright there was a deeper austerity, in both there was the same homeliness of allusion, and the same graphic plainness. Both avoided the stilted abstractions of rhetoric, and neither was ever afraid of the vulgarity of details. In Cobden as in Bright, we feel that there was nothing personal or small, and that what they cared for so vehemently were great causes. There was a resolute standing aloof from the small things of party, which would be almost arrogant, if the whole texture of what they had to say were less thoroughly penetrated with political morality and with humanity. Then there came the points of difference. Mr. Bright had all the resources of passion alive within his breast. He was carried along by vehement political anger, and, deeper than that, there glowed a wrath as stern as that of an ancient prophet. To cling to a mischievous error seemed to him to savour of moral depravity and corruption of heart. What he saw was the selfishness of the aristocracy and the landlords, and he was too deeply moved by hatred of this, to care to deal very patiently with the bad reasoning which their own self-interest inclined his adversaries to mistake for good. His invective was not the expression of mere irritation, but a profound and menacing passion. Hence he dominated his audiences from a height, while his companion rather drew them along after him as friends and equals. Cobden was by no means incapable of passion, of violent feeling, or of vehement expression. His fighting qualities were in their own way as formidable as Mr. Bright's; and he had a way of dropping his jaw and throwing back his head, when he took off the gloves for an encounter in good earnest, which was not less alarming to his opponents than the more sombre style of his colleague. Still, it was not passion to which we must look for the secret of his oratorical success. I have asked many scores of those who knew him, Conservatives as well as Liberals, what this secret

was, and in no single case did my interlocutor fail to begin, and in nearly every case he ended as he had begun, with the word *persuasiveness*. Cobden made his way to men's hearts by the union which they saw in him of simplicity, earnestness, and conviction, with a singular facility of exposition. This facility consisted in a remarkable power of apt and homely illustration, and a curious ingenuity in framing the argument that happened to be wanted. Besides his skill in thus hitting on the right argument, Cobden had the oratorical art of presenting it in the way that made its admission to the understanding of a listener easy and unbidden. He always seemed to have made exactly the right degree of allowance for the difficulty with which men follow a speech, as compared with the ease of following the same argument on a printed page which they may con and ponder until their apprehension is complete. Then men were attracted by his mental alacrity, by the instant readiness with which he turned round to grapple with a new objection. Prompt and confident, he was never at a loss, and he never hesitated. This is what Mr. Disraeli meant when he spoke of Cobden's 'sauciness.' It had an excellent effect, because everybody knew that it sprang, not from levity or presumption, but from a free mastery of his subject."

In spite of all the abuse that was heaped on Cobden for his share in the anti-corn-law agitation as well as in other movements with which he concerned himself, very few people now need to be convinced that his method was as statesmanlike as his motive was patriotic. Only scant justice, however, has been done to him for the heroism with which he toiled on in the service of the public while his personal interests were being all but ruined. Over and over again he was tempted to withdraw from the leadership of the League, in order that he might look after the business which his brothers were unable to manage; but as often as the thought occurred to him it was checked by the entreaties of his colleagues and his own loyalty to "the cause." "I was driven along a groove by accident, too fast and too far to retreat with honour or without risk of some loss to the country," he wrote in 1846; "but the happiest moment of my life will be that which releases me from the conflicting sense of rival duties by restoring me again to private life."

To the pleasure of retirement from public affairs Cobden appears to have always looked forward, though, except when he had to nurse his wife through the long illness caused by the death of their son, he was constantly in harness until his own health failed him. Before the corn duties had been repealed plenty of other work was forced upon him, most of it more or less connected with the development of the free-trade policy. To his ideal of national progress international amity was essential, and if his primary object in agitating for free trade in corn was to secure cheap bread and to increase the supply of every other commodity for his countrymen, his zeal in opposing all restraints on commercial intercourse was joined with equal eagerness to establish complete freedom of intercourse in every other profitable way. Hence his opposition to the Palmerstonian policy in all its bearings. Hence his persistent efforts to substitute arbitration for an appeal to arms, and to oppose armaments.

The Crimean war and the Chinese war did not lessen Cobden's opposition to the military

spirit, which he regarded as nearly the chief obstacle to national progress, and Mr. Morley's work furnishes many striking illustrations of his temper in confirmation of those which, appearing in his speeches and published writings, are matter of history. For the judicious use Mr. Morley has made of these speeches and pamphlets throughout his book he cannot be too much commended. His extracts from them are few and well chosen, so that no one can complain that the volumes are loaded with matter which has been already printed. Nearly all the quotations are from unpublished letters and journals, to such a profusion of which Mr. Morley has had access that in three-fourths or more of his work he is able to let Cobden speak to us in his own words. This is the best sort of biographical writing, provided the selections are as well made and as skillfully strung together with appropriate comments and explanations as in the present work.

Cobden's share in the anti-corn-law movement being the main topic of the first volume, due prominence is given in the second to his negotiation of the commercial treaty with France, though the most interesting portions of the chapters devoted to the subject are those which show us Cobden's personal dealings with Napoleon III. and his advisers, as well as with Lord Palmerston, Mr. Gladstone, and other members of our own Government. Mr. Morley's narrative is not cumbered with such technical details as would make it useful in illustrating the controversy that is now going on concerning a renewal of the treaty of 1860; but that is no fault in a popular work which furnishes such abundant evidence of the wisdom of the free-trade policy, of which it is Cobden's highest glory that he was the foremost advocate.

In quoting from Cobden's letters and other documents expressions of his opinion on the scores of miscellaneous questions of public importance in which he interested himself throughout his busy and sympathetic life, and also in making clear to the reader Cobden's own personality as well as the characters of his associates and the opponents with whom he had to deal, Mr. Morley has shown remarkable tact. From this letter to a zealous teetotal advocate, for instance, we learn a great deal more than Cobden's view on temperance:—

"You are right in the path of usefulness you have chalked out for yourself; the temperance cause really lies at the root of all social and political progression in this country. The English people are, in many respects, the most reliable of all earthly beings. I am not one who likes to laud the Anglo-Saxon race as being superior to all others in every quality; for when we remember that we owe our religion to Asiatics, our literature, architecture, and fine arts greatly to the Greeks, our numeral signs to the Arabs, our civilization to the inhabitants of Italy, and much of our physical science and mechanical inventions to the Germans; when we recollect these things it ought to make us moderate in our exclusive pretensions. But give me a sober Englishman, possessing the truthfulness common to his country, and the energy so peculiarly his own, and I will match him for being capable of equalling any other man in the every-day struggles of life. . . . But. . . . I have often been struck with the superiority that foreigners enjoy over us from their greater sobriety, which imparts to them higher advantages of civilization, even

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when they are really far behind us in the average of education and in political institutions. The energy natural to the English race degenerates to savage brutality under the influence of habitual drunkenness; and one of the worst effects of intemperate habits is to destroy that self-respect which lies at the bottom of all virtuous ambition.....If you could convert us into a nation of water-drinkers, I see no reason why, in addition to our being the most energetic, we should not be the most polished people, for we are inferior to none in the inherent qualities of the gentleman, truthfulness and benevolence.I am a living tribute to the soundness of your principles. With a delicate frame and nervous temperament, I have been enabled, by temperance, to do the work of a strong man. But it has only been by more and more temperance. In my early days I used sometimes to join with others in a glass of spirit and water, and beer was my every-day drink. I soon found that spirits would not do, and for twenty years I have not taken a glass unless as a medicine. Then port and sherry became almost as incompatible with my mental exertions, and for many years I have not touched those wines excepting for form's sake in after-dinner society. Latterly, when dining out, I find it necessary to mix water even with champagne. At my own table I never have anything but water when dining with my family, and we have not a beer-barrel in the house. For some years we have stipulated with all our servants to drink water, and we allow them extra wages to show that we do not wish to treat them worse than our neighbours. All my children will, I hope, be teetotallers. So you see that without beginning upon principle, I have been brought to your beverage solely by a nice observance of what is necessary to enable me to surmount an average mental labour of at least twelve hours a day. I need not add that it would be no sacrifice to me to join your ranks by taking the pledge. On the contrary, it would be a satisfaction to me to know that from this moment I should never taste fermented drink again. Shall I confess it? My only restraining feeling would be that it would compel a singularity of habits in social life. Not that this would, I trust, be an insurmountable obstacle, if paramount motives of usefulness urged me to the step."

Cobden did not care to be singular except when singularity was necessary to the honest advancement of reforms he had at heart. He was always tolerant of opinions and ways of life that differed from his own, provided they were not obstacles to the work his conscience bound him to help on. But, if he was an Opportunist to this extent, he was in other respects much less of an Opportunist than some of his colleagues in the Manchester school and the Radical party. This appeared notably in 1859, when, to the chagrin of nearly all his friends except Mr. Bright, he refused to take office under Lord Palmerston. Thereupon Mr. Morley says shrewdly:—

"When Macaulay supposed in the crisis of 1845 that there was a chance of his being invited to take office under Sir Robert Peel, he said: 'After the language which I have held respecting Peel, and which I am less than ever disposed to retract, I feel that I cannot without a loss of personal dignity, and without exposing myself to suspicions and insinuations that would be insupportable to me, hold any situation under him.' There is always sure to be too little rather than too much of this honourable sensibility in public life. Cobden was perfectly justified in disclaiming all personal feeling about Lord Palmerston, but his repugnance to the sentiments, traditions, and methods of which Palmerston was the representative, was the deepest part of his nature, and it was ineradic-

able. The instinct was surely sound which told him that something would be lost to the integrity of his political character and conscience, if he allowed the seeming expediency of the hour to tempt him into an alliance with a system that he had always denounced, and with men who had all their lives been committed to it heart and soul. Other people would in the long run have felt the same thing about him. The moral influence of character is the most delicate of all forces. It is affected by subtle and almost imperceptible agencies, of which logic is far too rough an instrument to take any account. The idea which men had, and still have, of Cobden's simplicity, independence, and conviction, would inevitably have been tarnished if he had accepted a post under one, to whom the beliefs and the language of a lifetime made him the typical antagonist. This was what was in Cobden's mind when he said, 'I have a horror of losing my individuality, which is to me as existence itself.' His position in the League had shown that nobody was less open than he to the charge of inability to act with others,—that fatal sign of mediocre capacity. But a more fatal sign of a worse moral mediocrity is the ability to act with the first comer. Cobden was of all men the most staunch and most flexible member of an alliance, but he was scrupulously careful in choosing who his allies should be. He was right in thinking that he should not find one after his own heart either in Lord Palmerston, or among many of the colleagues with whom Palmerston was likely to provide him."

That quotation, which is the last we can allow ourselves to make, will serve as an instance of the independent criticism that Mr. Morley puts into his work. He has written not only a very honest and very able memoir of Cobden, but also a valuable contribution to contemporary history and to the study of contemporary politics.

My Journey to Medinah. By John F. Keane (Hajj Mohammed Amin). (Tinsley Brothers.)

It may be presumed that readers of the present volume are already acquainted with the author's account of his stay at Mecca, and that, like ourselves, they were much amused, while also slightly puzzled, by that clever little book. Against any suggestion of doubt or mystery, however, the author—a young sailor, he says—protests with all the ingenuousness of his age and profession. He is the son of his father, formerly a canon of Calcutta and a great Indian linguist, and he had, besides, facilities for studying the "Mohammedan language and customs" when serving in a ship manned by a Mussulman crew. Entirely accepting these facts as we do, it would be ungracious to insist further on other difficulties which had occurred to us, as, for instance, how, living in intimacy with the Indian servants of the Amir as one of themselves, he could have escaped detection, especially when stripped and washed after being severely wounded, as related in the volume before us. To say the truth, we had even asked ourselves whether the easy, unflinching flow of animal spirits and almost *naïf* humour, coupled as they are with a remarkable talent for description, were really the outcome of youthful energy, or, like "the smile that was childlike and bland" of another eminent traveller, concealed the art of a more practised hand. At all events, we hope that the author will accept the compliment implied in the fact that we have

been involuntarily reminded while reading his pages of the only other English writer who has enjoyed the same opportunities.

If the author has very much less to record in this volume—no grand effects like the mass of worshippers at Mecca or the vast confusion of the journey to Arafat—there is no falling off in cleverness, which perhaps is even more conspicuously shown in the success with which he has treated the ordinary details and adventures of a caravan march. To be sure, there is more than the usual amount of risk and of suffering. All stragglers, he tells his readers, were invariably cut off and murdered by Bedouin who were obviously in league with the escort; while hundreds of the poorer pilgrims, who, with true Eastern improvidence, undertake the journey on foot and with no adequate preparation, succumb to fatigue. To the necessary discomforts of the march, including occasional experiences almost too nasty for description, he soon became so accustomed, that the swaying of the *shugduf*, or litter, balanced by a trusty companion on the other side of the camel, who discussed theology and water-melons with him, appeared luxurious; only on his return to Jeddah he suddenly, at sight of the ships and European faces, realizes with loathing the degradation of the existence he has been sharing. The merit of these racy sketches is none the less that they seem to be drawn without effort or study. We must refer the reader to the book for an account of various hairbreadth escapes, of the tragic fate of some of his companions, and of a dangerous and nearly fatal wound, the result of an excusable outburst of indignation. The description of his sensations when wounded, and of the subsequent treatment of the case, is clever, and it is highly interesting to know that the English guinea, being a current coin in the Hejaz, is also the doctor's fee there!

The bite of the camel has often been described, but his kick (as the author experienced) is also a serious matter:—

"The camel's kick is a study. As it stands demurely chewing the cud, and gazing abstractedly at some totally different far-away object, up goes a hind leg, drawn close in to the body, with the foot pointing out; a short pause, and out it flies with an action like the piston and connecting rod of a steam engine, showing a judgment of distance and direction that would lead you to suppose the leg gifted with perceptions of its own, independent of the animal's proper senses. I have seen a heavy man fired several yards into a dense crowd by the kick of a camel, and picked up insensible."

Mr. Keane's account of a sandstorm, in which some of his companions and of the camels perished, is a good example—too long unfortunately for quotation—of his descriptive powers. The storm occurred in a district where the rocks were especially rich in mica, and the shower of mica flakes in the earlier stages of the storm greatly heightened its effect, the camels, men, and wayside shrubs appearing as if spangled with gold. He describes a curious effect of mirage:—

"A Bedawin riding past us at full speed, carrying a long spear, was in sight for more than an hour and a half. He took all kinds of fantastic shapes, and, as regards the distance, he was off at any moment; the best range-finder ever invented could not have localized him. At one time he was split up into three, with a space

of something that looked like a surface of shimmering water between each part—the legs of the camel dancing along over the plain without any body attached to them, and high over them the body of the camel and rider flying through the air, and above them again the tuft of feathers surmounting his spear, looking like a bird in the air.....What added greatly to the dreariness of this horrid waste was the total absence of animal life; not a fish-jump ruffled the surface of the glassy lakes; not even the proverbial and familiar pelican of the wilderness was to be seen by the side of them; no wheeling vultures overhead; even the swarms of flies properly belonging to the caravan deserted. I almost fancied that our 'inside passengers' were reduced to a policy of 'masterly inactivity' for a time. (It had come to this, that when you asked a man to do anything, he usually told you to wait till he'd done scratching himself.) The carcasses of camels which we passed had the flesh dried on to the bones as hard as wood. I shall never forget one corpse, that of a man—nationality quite indistinguishable. The body had first distended to about three times its original bulk and then dried in that form. I turned it over as it lay on the sand, and it was so light I could have lifted it with one hand. It made a creaking and drumming noise as I moved it, very like the sound of shaking a rolled-up hide of sole-leather.....I arrived at two conclusions with reference to that region. First, that the refraction of light by the air was so remarkable that artillery would be rendered practically ineffective. Secondly, that I would never go a Sabbath-day's journey into it again until I could do it on a bicycle, and have relays of caravans sent on loaded with iced lemon-squashes."

A writer who has enjoyed such linguistic advantages should not talk about a "Cumberbund," nor, even if "Bedawin" is sanctioned by common English parlance as a singular noun, should he use Bedawi (or, for that matter, Bedawins) as the plural. But perhaps this is being hypercritical. He returned to India in the same ship with his companions, spending his time with the sailors in the fore-castle, but strangely enough was never there recognized by his former friends; the influence which veiled him from their sight he does not explain to us. On leaving Jeddah he had asked the Amir to let him pay for his own passage, for

"I knew that, though the passage-money was now thirty rupees, it would be down to ten before the ship would get her full complement of passengers; so that I would clear twenty rupees by the transaction. Such are the shifts to which private research is occasionally put."

But research will never stand in need of endowment when represented by a traveller so fertile in resources as Mr. J. F. Keane.

A Supplementary English Glossary. By the Rev. T. Lewis O. Davies. (Bell & Sons.)

WE might, not altogether without reason, question whether the title of this book correctly describes it. In the first place it is not a supplementary glossary to the existing English dictionaries, but only to four selected works, viz., Halliwell, Nares, Richardson, and Latham, the third and fourth of which are notoriously defective. Many of the words included in Mr. Davies's book will be found duly entered in Webster and other dictionaries. Secondly, a large proportion of the supplementary words are purely dialectal or slang, and, as such, would probably never find their way into an ordinary English dictionary. And thirdly, in many

cases the entry is simply an obsolete or eccentric spelling of a word duly entered in existing dictionaries under its proper form. Mr. Davies candidly admits that his work makes no pretence to completeness—that, we fear, would require several volumes of the size of the one before us—but his reading, to judge from the long list of authorities given, has been both general and comprehensive. Curiously enough, although Mr. Davies refers in his preface to the dictionary of the Philological Society, now in active preparation, he does not appear to have availed himself of the numerous quotations and references to words of the very class which he has set himself to gather together and illustrate given in Archbishop Trench's paper on 'Some Deficiencies in our English Dictionaries,' to which is, in a large measure, due the starting of the society's great work.

The contents of such a volume as this supply a complete answer to those who would set down our national language as a fixed and exactly ascertainable quantity, some allowing it 100,000, some 150,000 words. But they also strongly draw attention to the question, what should a dictionary of the English language properly contain? Are the *ἀπας λεγόμενα* even of a classic writer, or the monstrous verbal coinages of every scribbler, to be admitted? Dictionary-making has within the last few years become more and more the fashion. Not a year—hardly a month—passes without some new work or some new edition appearing, containing ever so many thousands of words more than any of its predecessors, a result obtained mainly by the insertion of so-called compounds. Who is to draw the boundary line? If such words as "monstricide" (Thackeray), "acerb" (C. Brontë), "agathokakological" (Southey), "negociatrix" (Miss Edgeworth), "nefast" (Lytton), "melophonist" (Thackeray), "vehiculate," "vehiculatory" (Carlyle), "tobaccanalian" (Thackeray), and many others, are to be admitted as English words, where are we to stop? Again, with regard to slang and dialectal words, Mr. Davies has included, without, as he says, going out of his way to find them, such slang and local terms as he has come across in his reading. But where is the lexicographer proper to stay his hand? Is all to be fish that comes to his net? And the same might be said of scientific and technical terms.

Beyond the mere value of the numerous quotations here brought together Mr. Davies's book is interesting as showing what extraordinary verbal monstrosities have been at various times put forward for adoption into our language. Many also of the extracts are entertaining and noteworthy as examples of the philological attainments of our ancestors; as, for instance, S. Richardson's derivation of "correspondence" from the Latin *cor*, since "familiar letter-writing is writing from the heart"; Udall's account of "metropolis," Southey's of "job," and others. Not a few, too, are valuable for the additional light which they throw on the history of the words which they illustrate. In a few instances the words quoted are left unexplained, and here and there the explanations or definitions are hardly perfectly satisfactory. Thus "toadstone" can scarcely be looked upon as a strictly correct definition

of "Amygdaloid." "Twosome" is explained by "double" (with a query); but there is no reason for the doubt; the use of *some* or *sum* as an affix with the force of "together" goes back many centuries. Thus we have "threesome," "foursome," "eightsome," &c. A "twosome reel," therefore, would be one in which two sets of performers took part at the same time. The difficulty in the second example given under the word "Dottle" is due apparently to the misprint of "scene" for *scant*. "Dieu-gard" appears to have puzzled Mr. Davies, but a reference to Cotgrave would have shown him that it is not an oath, but a salutation, "God save you!" The old proverb was "A beck is as good as a Dieugard," and occurs as early as 1567 in Jewell's 'Defense of the Apologie.' The work is a welcome contribution to English lexicography. To the general reader, beyond its mere value as a vocabulary of strange or unusual words, it will be interesting for the variety of the quotations; while to the student it will be valuable for the light it throws on our language and the eccentricities of our writers. The references are as a rule full, and, so far as we have tested them, very correct.

A Handbook of English and Foreign Copyright in Literary and Dramatic Works. By Sidney Jerrold. (Chatto & Windus.)

THE section in Mr. Jerrold's handbook relating to international copyright begins with the following brief sentence: "The United States have no international copyright." When a new edition of this handbook appears, we hope that the foregoing sentence may be so altered as to form the introduction to an exposition of the international copyright arrangements then existing in the United States. The people of that country are not so inclined as they once were to deny that an alien author has rights which it is their duty to recognize. The change which has taken place in this respect is one of the most curious in contemporary history. For years all the overtures made by our Government, and all appeals to Congress to assent to a scheme of international copyright, were rejected, and the opinion seemed to prevail that it was the inalienable right of the people of America not only to enjoy life, liberty, and the pursuit of happiness, but also to reprint the works of British authors without permission or payment. Some ingenious arguments have been framed to the effect that British authors ought to rejoice that their writings are popular in the States, and to accept this popularity as a sufficient and satisfactory reward. The framers of these arguments are also convinced that copyright in the United States is right and proper, and that Americans are rightly entitled to enjoy copyright throughout the British empire. Some American publishers, indeed, declined to appropriate the works of British authors without payment, and the amounts they paid were often considerable. But they were paid as a matter of grace, not as a matter of right, and the British author, however glad to receive some money, would have been better pleased had it been more purely a business transaction. In certain cases the payment was entirely a matter of business. It suited these publishers to

buy advance sheets of a new book, or to make an arrangement with the British author to pay him a royalty on the copies sold in the United States instead of buying the sheets. In these cases, owing to the non-existence of international copyright, the United States publishers were without security for their investment. They could not hinder any of their enterprising countrymen from appropriating the result of their labour and outlay, and this appropriation has latterly become so common that the firms which used to deal liberally with British authors have found it impossible to continue the practice. The checks which had been devised to guard against the mischiefs accruing through the absence of international copyright have proved useless. Publishers who used to assure the people that, if international copyright were established, there would be an end to the supply of good and cheap books, are now striving to persuade them that international copyright is the only security for these good and cheap books being obtainable.

As a consequence of the change which has come over the publishing system and the publishers of the United States, an effort has been made by the Government there to conclude a copyright convention with this country. We have kept our readers informed of the progress of the negotiations, which were brought to a temporary close owing to the mortal illness and the lamented death of President Garfield, but will probably be resumed at an early day. More recently we have set forth the views expressed at the Literary Congress at Vienna. The chief point of interest was the demand for international copyright by other nations than our own, the authors of France and Germany being aggrieved as well as those of Great Britain by the liberty of unlicensed reprinting which prevails in the States. When the question at issue ceases to appear exclusively English, and is recognized as of European importance, it may receive more consideration, and may obtain a still speedier solution on the part of the Government or Congress of the North American republic, for Americans are extremely sensitive to the feeling prevailing in France and Germany.

Mr. Jerrold's exposition of the law in the United States concerning dramatic copyright brings to light an anomaly which aggravates the grievance of the ordinary English author. While no English author of a book can secure copyright in that country, any English author of a play may. The principle of our common law with regard to copyright prevails across the Atlantic. That principle provides for perpetual copyright in a manuscript or unpublished work. A public performance of a manuscript play is held not to be publication; consequently Mr. Boucicault, Mr. W. S. Gilbert, and other English playwrights enjoy copyright in the United States for their plays by producing them there on the same day that they are performed for the first time in England. Thus the 'Pirates of Penzance' can successfully apply for a protection which is denied to the novels of Thackeray, Dickens, and George Eliot, to the histories of Macaulay and Grote, of Mr. Freeman and Mr. Froude, and to the poems of Mr. Tennyson, Mr. Browning and Mr.

Swinburne. Russia is the only other country of great extent which refuses to recognize the rights of alien authors. It is curious that the least advanced country in the Old World should be able to plead that in this matter it follows the example of the most enlightened nation in the universe. Several of the most popular books in Russia are translations of works by United States authors.

While much has yet to be done before authors receive international recognition, there is great room for amendment of our copyright law. The existing acts are not only imperfect, but, as Mr. Jerrold notes, they are sometimes so obscure as to be almost unintelligible. An illustration of this is the provision for dealing with unauthorized reprints imported into this country. If any one, not being the author or a person acting for him, imports such a reprint, or knowingly lets, sells, or has it in his possession for hire or sale, he shall be fined 10*l.* on conviction before two justices and shall forfeit double the value of the book. The book itself shall be seized and destroyed by any customs or excise officer. This is stringent and clear enough. But the law further declares that all unlawfully imported copies of reprints belong to the proprietor of the copyright. Mr. Jerrold cautiously expresses a doubt as to how these two provisions of the law are to be reconciled. Certainly the proprietor of the copyright will look in vain for the unlawful reprints if the customs officer has done his duty. Not long ago we gave publicity to complaints about copies of Tauchnitz reprints of English books being openly exposed for sale here. The sale of these editions, though illegal, is carried on to a large extent. The defence of the authorities in the case to which we directed attention was that the titles of the books had not been registered, and that, unless these titles were placed on a particular list, the books would not be seized. Whether this defence met the complaint is a matter worthy of further consideration. But if the fact be as has been alleged, then Mr. Jerrold ought to have included this warning in his enumeration of the conditions to be observed. Our publishers have a more effective remedy than any which a law can supply: let them publish an edition of every book included in the Tauchnitz series in the same form and at the same price, and nobody would ever think of smuggling into England a book printed in Germany.

The want of uniformity in the copyright laws of different countries is another defect. In this country the period of copyright is forty-two years. In the United States it is twenty-eight years from the date of publication; if the author or his widow and children are living at the end of the term, it may be extended for fourteen years in favour of any one of them. The period in France is the author's lifetime and fifty years afterwards. In Germany it extends from the publication of a book till thirty years after the author's death. In Italy it endures during the author's life and for forty years after his death, or for eighty years from the publication of a book. In Spain it endures for the author's life and eighty years afterwards; in Sweden for an author's life and fifty years afterwards; and the period is the

same in Russia. One of the objects of the International Literary Association is to secure uniformity. The greater the differences, the greater the complication in concluding international conventions. Indeed, the more simple the formalities required to be observed, and the smaller the differences between the practices of different countries, the less will be the author's trouble in obtaining copyright in his own country which shall be respected in others. The International Literary Association highly praises a copyright convention between France and Spain in which it is provided that if a Frenchman publish and obtain copyright in a book in France, or if a Spaniard do likewise in Spain, in either case the book is protected by the law of copyright in the other country. The Spanish law provides that the authors of the country which grants copyright to Spanish authors on the same terms as it is granted in their own country shall enjoy all the benefits of the Spanish law without any treaty or diplomatic formalities. This is the best of all plans, inasmuch as it renders conventions useless, and has the further advantage of continuing in force when a convention, owing to the outbreak of a war, would become invalid.

Different nations are at variance as to the works which can obtain the protection of copyright. In this country and the United States every form of writing which is neither obscene nor profane may be protected by law, yet in this country it is doubtful whether a newspaper can be protected as a book, whilst in the United States each issue of a newspaper may be copyrighted as a book. In France writings of all kinds are protected by copyright; the protection is as comprehensive in Germany; in Italy, however, speeches are excluded from the benefit of the act. In Russia a translator is regarded by the law as an original author. All these variations lead to confusion. It should not be difficult to determine what works were rightly entitled to copyright, and then to persuade all nations to order their legislation or their decrees accordingly.

Till the time arrives when copyright shall be so simple and so uniform that it can be generally understood and enjoyed, such a handbook as this will prove of great value. It is correct as well as concise, and gives just the kind and quantity of information desired by persons who are ignorant of the subject and turn to it for information and guidance.

NOVELS OF THE WEEK.

Don John. By Jean Ingelow. 3 vols. (Sampson Low & Co.)

Court Netherleigh. By Mrs. Henry Wood. 3 vols. (Bentley & Son.)

The Future Marquis. By Catharine Childar. 3 vols. (Hurst & Blackett.)

Purity Unwin. By Sydney Warrington. (Remington & Co.)

Hilda Desmond. By Nellie Matson. (Allen & Co.)

Angela. Von F. Spielhagen. 2 vols. (Leipzig, Staackmann.)

MISS INGELOW is a capital story-teller, but she will never make a novelist. Her details are good and her characters are good: the reader is entertained by the first and in-

terested in the second; but her plots are, as Touchstone said of the pancakes, naught. In her present story, indeed, there can hardly be said to be any plot, if we are to understand by that term a sequence of mutually interdependent events, leading up to a conclusion which, even if sometimes unexpected, is felt by the reader to be inevitable. We are told that a nurse is supposed, and supposes herself, to have changed the child of her employers for one of her own; that on the discovery of this, and there being some doubt whether the change was actually effected, the parents resolve to take both children, so as to make sure of having their own, their impression, however, being that the nurse's attempt had failed; that one of the boys—that one whom they take from her, and whom as time goes on both they and she fully believe to be hers—grows up a thief and a scoundrel, although they never wholly cast him off; and finally, in the last paragraph of the book, when he is dead, we learn that the change really did take place, and that this plausible scapegrace was the true son of the generous and upright parents, while "Don John," or Donald Johnstone, who is all that is good and honourable, was the son of a carpenter who had been "in trouble" for larceny, and his wife the fraudulent nurse. For all that the reader can see, the omission of this revelation would not affect the story one whit. If such a thing really happened it would, of course, so far have told against the theory of heredity; but Miss Ingelow can hardly intend her fiction to do this. The story, as usual with the author, is made a peg whereon to hang philological theories, criticisms of poetry, and so forth, all more or less ingenious; and a vehicle for introducing all manner of delightfully whimsical conversations and doings of young people. Miss Ingelow has for this kind of invention a talent which she shares with Miss Yonge and Mrs. Ewing. No one, so far as we know, can approach these three ladies in describing the daily life and domestic humours of healthy boys and girls. There are a few little blunders, such as the crediting *Punch* with a well-known joke from 'Box and Cox,' and the discovery of "the small bone of the upper arm"; but these do not materially detract from the pleasure which the reader who does not require highly spiced entertainment or an elaborately constructed plot will get from a genial and wholesome story.

Mrs. Wood in the working and management of her three volumes displays much of a veteran's skill. Without any strongly marked types of character; without the smallest effort at psychological analysis, to use a rather ponderous technicality; without much plot, without any grace of style, the author of 'East Lynne' can produce an endurable novel. Her readers wade through the misdoings of the Ladies Chenevix, the extravagances of Mrs. Dalrymple, the follies of Robert Dalrymple, Charley Cleveland, and the rest, with much less difficulty than when reading books of more pretension. The reason is that though every body and thing concerned is strictly commonplace, there is a certain vitality imparted by the force of numbers, the threads of the history are handled by the author after the manner

of certain chess-players who play several games at once, and there is a well-meaning kindness displayed in the process which disarms the captiousness of criticism. The moral lessons imparted by the stories of Lady Adela and Selina Dalrymple are not recondite, but the wickedness of excessive extravagance in the matter of bonnets, and the disastrous result which forgery may produce on the patience of the most long-suffering husband, are, at any rate, impressed on the reader. Ladies will be even more struck by the unnatural conduct of Lady Adela in refusing to nurse her child. The resuscitation of the gambler Robert Dalrymple, who appears at an early stage in the narrative to have drowned himself in a fit of despair, is by no means artistic. He seems to have been brought to life for the purpose of giving point to a scene of agrarian violence, imported into the story with a view to the introduction of a rather unfair allusion to Irish affairs. Such graces of style as "no reason why any bar should be thrown," and "we have been talking of it amidst ourselves," will be pardoned by all readers accustomed to Mrs. Wood's defect.

'The Future Marquis' has considerable merit. The story is one of an old-fashioned sort in construction, with unexpected relationships discovering themselves at convenient moments; but the author, though she has not shown much skill in her plot, has given proof of a good deal of ability and some humour. If she writes another book the reader may certainly look forward to it with reasonable hope of being amused.

Purity Unwin is a name which promises something quaint and picturesque; and the earlier portions of her story seem to realize the promise. The sworn friendship of Clarissa Unwin of the Hall and Clarissa Unwin of the Farm, the girlish representations of two far-descended stocks of the same family, is happily imagined, and the old-fashioned setting of their rustic lives is well suggested, if not much elaborated. But though there is promise in the conception of the circumstances, and also of the characters of the two heroines as they first appear to us—the impetuous, romantic Lady Clarissa contrasting well with her tenacious, receptive cousin at the farm—the plot and dénouement disappoint our hopes. The extremely clumsy piece of useless treachery which Clary practises upon her bosom friend and liege lady is both inartistic and improbable, and no particular embarrassment results from it except a painful explanation. With the exception of the ladies, there is no character worth mentioning in the book. Jeffrey and Purity are respectively an ordinary young man with a Byronic turn which is purely fashionable, and a rather slight-witted, though perfectly innocent young woman. Their union would, we think, have been the inevitable result of being thrown together in a country place under these or any circumstances.

The author of 'Hilda Desmond' seems to have been impressed with the tragic tale of Delhi and the other horrors of Indian warfare twenty-four years ago, and her readers will probably regret that some attempt has not been made to use any knowledge she may possess of that stern time to relieve the dullness of what is an ex-

ceedingly unhappy attempt at the ordinary novel. A certain Mr. Carlisle has made money in Australia, and is a prosperous farmer in England when the story opens, and we are introduced to his purse-proud wife and objectionable family. Mr. Carlisle is reduced by misfortune to become a game-keeper to one of his next-door neighbours, a singularly unlikely incident. He proves, moreover, a dishonest servant, and has to fly the country. One of his daughters succeeds by bribery in intercepting the correspondence of the hero, Capt. Humphrey, with the heroine, Hilda Desmond, a young lady as "nice" as Helen Carlisle is the reverse. The usual results follow, except that Helen does not succeed in marrying her victim, but dies in time.

It is probably desirable that even the most successful author should from time to time abandon his self-made groove and try his steps in a fresh path. Upon this principle Herr Spielhagen seems of late to have been acting. We no longer receive from his pen novels dealing in subtle fashion with the current social problems of German life. Perhaps these have become of late too grave for a romance writer. However this may be, in Spielhagen's latest production, 'Angela,' we have quite a different kind of book from its predecessors. It is said to be a remarkable fact that in every large family there is one member who totally differs from the rest, thus introducing a pleasing variety. 'Angela' is Spielhagen's variant child. It is a sensation novel of the most sensational type, neither better nor worse than most novels of its class—on the whole, better from the point of view of lovers of this class of fiction, since it compresses into a brief period of time more sensational events than we remember to have met with in the pages of Miss Braddon. The scene is laid in an hotel at Vevay, where a party of acquaintances meet with a view to rest and recreation. How much of either they obtained may be open to question, since in fewer than as many days two suicides, two sudden deaths, three accidents, one elopement, and sundry breaches of the seventh commandment take place. The novel has a peculiar interest from the fact that it is evidently formed upon French models, and brings out more clearly than heretofore the inherent differences of speech and character of the French and German nations, what is naïve and almost unconscious vice in the Frenchman being self-conscious, analyzed, and reasoned crime in the German.

OUR LIBRARY TABLE.

MRS. CASHEL HOEY and Mr. John Lillie have executed, and Messrs. Sampson Low & Co. have published, a translation of the *Letters of Madame de Rémusat*, which in their original form we lately reviewed. The translators have been wise in selecting from the French, instead of giving it exactly as it stood. M. Paul de Rémusat himself had to apologize for a certain superfluity of merely domestic and uninteresting detail—a superfluity certain to be even more felt in a translation than in the original. English readers who were interested by the *Memoirs* will do well to complete their idea of Claire de Rémusat by reading these letters of hers to her husband—letters which are, let us add, very well translated. The volume has the advantage of

Isabey's pleasant portrait of the author which we formerly noticed.

MESSRS. PUTNAM, of New York, send us a translation of E. de Amicis's book on Spain. The works of this writer seem to be popular, but it is a pity that this is so. The style is jerky, the straining after effect is constant, and the would-be brilliancy of the descriptions offends every reader of sound taste.

We have received from Messrs. Macmillan the *Calendar of Queen's College, London*, an institution that has done much, and is still doing much, to give a sound education to women; and from Mr. Bogue, Mr. Fry's useful handbook *The Royal Guide to the London Charities*. In the preface to the latter it is remarked that the commission of inquiry into the property of the City companies is already working a change for the better.—The excellent *Catholic Family Annual* for 1882, issued by the Catholic Publication Society of New York, is also on our table.

We have on our table *A Complete Course of English Grammar and Analysis*, by D. Campbell (Laurie),—*An Easy and Rapid Method for Learning French Regular and Irregular Verbs*, by A. E. Ragon (Longmans),—*The Eighth Book of Virgil's Æneid*, by J. T. White (Longmans),—*The Vicissitudes of Aryan Civilization in India, an Essay*, by M. M. Kunte, B.A. (Bombay, Oriental Printing Press),—*Elementary Astronomy*, by T. Kimber (Hodgson),—*Elements of Quaternions*, by A. S. Hardy (Boston, U.S., Ginn & Co.),—*A New Analogy*, by Cellarius (Macmillan),—*Profitable and Economical Poultry-Keeping*, by Mrs. E. James (Ward & Lock),—*The Book of the Rabbit*, edited by L. U. Gill ('Bazaar' Office),—*Stories of Scottish Sports*, by Roekwood (Glasgow, Bryce),—*The Pursuit of Diarmuid and Grainne*, Part II., by S. H. O'G. (Dublin, Gill),—*Nanta*, by Luigi (Simpkin),—*Snowdrops*, by A. Alberg (Allen & Co.),—*The World: Round It and Over It*, by C. Glass (Toronto, Rose-Belford Publishing Co.),—*Waitaruna*, by A. Bathgate (Low),—*Hurricane Hurry*, by W. H. G. Kingston (Griffith & Farran),—*Poems*, by May Probyn (Satchell),—*Rhymes of the Roadside*, by Mac-Alla (Dublin, Gill),—*The Western Shore*, by J. J. Chillingworth (Dublin, Gill),—*The Bag of Gold*, by I. M. L. W. (Wyman),—*The World Redeemed, a Poem*, by W. T. Matson (Portsmouth, Annett),—*A Key to the Book of Samuel*, by the Rev. R. O. Thomas (Murby),—*Mercy and Judgment*, by Canon Farrar, D.D. (Macmillan),—*Jesus Christ, the Faithful Witness*, by R. Flint, D.D. (Blackwood),—*The Revised Version of the New Testament* (Liverpool, 'Daily Post' Office),—*The Art of Preaching*, by the Rev. H. Burgess (Hamilton, Adams & Co.),—*Les Français en Tunisie et le Concert Européen*, by Videns (Edinburgh, Douglas),—*La France et l'Europe*, by P. de Chansac (Paris, Lévy),—*Die Hallig*, by J. C. Biernatzki (Stuttgart, Spemann),—*Der Oberhos*, by K. Immermann (Stuttgart, Spemann),—*Études Préliminaires pour servir à l'Histoire des Normands et de leurs Invasions*, by J. Steenstrup (Paris, Champion),—and *Die Semiten und ihre Bedeutung für die Kulturgeschichte*, by F. Hommel (Leipzig, Schulze). Among New Editions we have *A Class-Book of Modern Geography*, by W. Hughes (Philip & Son),—*Music-Study in Germany*, by A. Fay (Chicago, Jansen & Co.),—*Manual of British Botany*, by C. C. Babington (Van Voorst),—*Home and its Duties*, by J. W. Laurie (Laurie),—*The Complete Guide to the Home Civil Service*, by A. C. Ewald (Warne),—*L'Altrieri*, by C. Dossi (Rome, Perelli),—and *Geschichte des Jüdisenthums 1830-1848*, Part I., by K. Hillebrand (Gotha, Perthes). Also the following Pamphlets: *A Popular Exposition of the Irish Land Bill of 1881* (Dublin, Gill),—*Communication between Passengers and Guard on Railways*, by H. Morris (Simpkin),—*Bi-Metallism and the Price of Silver*, by J. N. Söderholm (Waterlow),—*A Reconsideration of the Silver Question and the Double Standard*, by W. Westgarth (Wilson),—*The Bane of English Architect-*

ture, by J. T. Emmett (Hodder & Stoughton),—and *Student Life*, by Prof. J. M. Brown (Christchurch, New Zealand, Tombs & Co.).

CHRISTMAS BOOKS.

Slavers and Cruisers. By S. Whitchurch Sadler, R.N. (Society for Promoting Christian Knowledge.)
Marcel's Duty. By Mary E. Palgrave. (Same publishers.)
How Willie became a Hero. (Same publishers.)
The White Chapel. By Esmé Stuart. (Same publishers.)
The Union Jack, 1881. Edited by G. A. Henty. (Sampson Low & Co.)
Peter Trawl. By W. H. G. Kingston. (Hodder & Stoughton.)
The Cornet of Horse. By G. A. Henty. (Sampson Low & Co.)
Harry's Discipline. By Laura M. Lane. (Society for Promoting Christian Knowledge.)
The White Gipsy. By Annette Lyster. (Same publishers.)
Bryan and Katie. By Annette Lyster. (Griffith & Farran.)
Ambrose Oran. By F. Scarlett Potter. (Society for Promoting Christian Knowledge.)
Dick Darlington. By A. H. Engelbach. (Same publishers.)
Unto his Life's End. By Ursula. (Same publishers.)
A Gem of an Aunt. By Mary E. Gellie. (Griffith & Farran.)
The Rival Warriors; or, Chiefs of the Five Nations. By Edward Eggleston and Lillie Eggleston Seelye. (Ward, Lock & Co.)
Red Eagle; or, Wars with the Indians of Alabama. By George Cary Eggleston. (Same publishers.)
The Mexican Prince; or, the Story of Montezuma. By Edward Eggleston and Lillie Eggleston Seelye. (Same publishers.)

LIEUT. SADLER's book is sure to be popular among boys. The very rapidest sort of action, adventures of the direst kind among pirates, slavers, and savages, miraculous energy, valour, and success upon the part of the hero, and an easy, fluent style, are sure to fascinate. The book is, indeed, a "yarn" on a large scale, with a sufficient substratum of resemblance to fact to render it seductive.

Marcel is a French boy who, by adverse circumstances becoming an orphan and outcast in England, is befriended and brought up by an amiable farmer and his wife. At eighteen years of age he is more an Englishman than a Frenchman, but is persuaded by his sister that it is his duty to take part in the defence of his country against the Germans during the campaign of 1870. He is accompanied to the army of the Loire by his adopted brother, and they pass through the usual adventures. It is not quite clear whether Marcel is considered by the author to have done his duty or not, which is a drawback from a moral point of view.

'How Willie became a Hero' is a religious tale of excellent purpose. Self-conquest and self-sacrifice attained by the "conversion" in a true sense of a generous nature form a noble theme, and it is not inaptly treated in this story of boyhood.

An equally good lesson is conveyed to girls in 'The White Chapel.' Patty, indeed, is a character which it shows considerable insight into girlish nature to have drawn, and she is more likely to abide in the memory than most of the figures marshalled in growing numbers by Christmas novelists. The expedition to the cathedral is a very happy incident.

The *Union Jack* annual for boys certainly maintains its promise of providing the youth of England with stirring tales. Struggles with the elements, with wild beasts, and savage men in every part of the world are narrated with an amount of detail that will go far to satisfy even a boy. Some few of the narratives, such as

'The Cornet of Horse,' which deals with Marlborough's wars, have the advantage of combining a certain amount of history with their fiction. As to the merit of so thoroughly partisan a narrative as 'The Young Franc-Tireurs' opinions will differ; at any rate, there are quite enough stirring stories of the actual achievements of grown men in war and in peace to make it unnecessary, and in our view unhealthy, to describe mere boys as unnaturally and prematurely important. 'The Field Club' movement in connexion with this paper seems an excellent scheme and to be obtaining the support it deserves.

A whaling story by the late Mr. Kingston promises well, and the youthful reader will not be disappointed in 'Peter Trawl.' It is a manly sort of book, with a good deal of information in it, as well as the adventures which boys love. A true story of a gallant skipper, who, with the assistance of the ship's carpenter, amputated his own leg, is among the notable occurrences recorded. In a certain minuteness and *vraisemblance* the book reminds one of more classical works.

Mr. Henty's story has been already mentioned in its serial form. The maps of Marlborough's battles give it a certain value apart from the story.

'Harry's Discipline,' a pleasant little essay on the excellent virtues of thrift and filial piety, is addressed principally to the British workman. The story of the careless railway porter, who nearly lets his mother starve and is brought to see the error of his ways by the charming young Frenchwoman whom he marries, is well told.

'The White Gipsy,' as may be surmised, is the story of a little boy who falls into the hands of certain Romany vagabonds and is finally restored to his mother. The incidents are somewhat inartificially brought together, but little readers are not critically inclined, and parts of the story are pathetic enough.

Bryan and Katie are two high-spirited twins who, when their father's fortunes fail, have to leave a happy home and be separated long from each other. There is some vigour in the description of both characters, the girl being specially naïve, and a fine specimen of tenderness underlying a rough outside.

In 'Ambrose Oran,' a gentle attempt at the historical novel is made. Ambrose, of an impoverished Cavalier family, binds himself as an apprentice or slave in Jamaica, escapes from captivity after various hardships, and finally takes part with the buccaneer Morgan in the storming and sack of Panama. He is, of course, a "good" buccaneer, and soon frees himself from doubtful companionship, resuming the paths of virtue in possession of a large fortune, not acquired by piracy, and of the hand of a damsel whom he has rescued from destruction.

Dick Darlington is a modern hero whose adventures are of a tamer character. He takes part in the first Afghan war, to be sure, but much of the book is concerned with his student life in Germany, and small unfamiliar ways of board, lodging, and manners such as may doubtless interest a child.

Ursula's book for choir-boys is very piously worded. It is, no doubt, true enough that young people brought into a careless familiarity with sacred things are apt to turn out badly; but the author, while deprecating the result, seems to have no suspicion of the cause.

Miss Gellie's story is for the most part in words of one syllable, to suit the smallest sort of readers. We observe she relaxes her rule occasionally, and we should have been grateful to see "father" and "mother," or at least "papa" and "mamma," substituted for the odious "pa" and "ma."

The three volumes of the "Boys' Illustrated Library of Heroes, Patriots, and Pioneers" hardly dispose us favourably towards the series to which they belong. It is a mistake to write so palpably down to the supposed level of a boy's intelligence; young readers are very

prone to scoff at baby books, and to call out for real history. The books have not even the merit of being simply written. If their object is to amuse, they fail lamentably, for the most exciting and hairbreadth adventures become dull in their pages. If, on the other hand, they aim at instruction, they are equally unsuccessful, for the sequence of events and their relative importance are so hopelessly jumbled that one lays down the books with a confused noise of battle in one's ears and no distinct impression at all. Nor are the volumes well got up; the binding is worse than commonplace and the illustrations are deplorable.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Barth's (A.) *The Religions of India*, authorized translation by Rev. J. Wood, 8vo. 16/6 cl. (Oriental Series.)
Blunt's (Rev. J. H.) *Annotated Bible*, Vol. 3, *The New Testament and General Index*, demy 4to. 21/6 cl.
Engall's (T. S.) *The Greatness of Christ Relatively and Absolutely Considered*, cr. 8vo. 2/6 cl.
Hershon's (P. J.) *Treasures of the Talmud*, with a Preface by Canon Spence, demy 8vo. 12/6 cl.
Lang's (J. M.) *The Last Supper of our Lord and His Words of Consolation to the Disciples*, 12mo. 3/6 cl.
McDuff's (J. R.) *The Anchor of Hope and Haven of Rest*, 5/ Manual of Hindu Pantheism, the Vedantasara, translated by Major G. A. Jacob, 8vo. 6/ cl. (Oriental Series.)
Moor's (T.) *Counsels and Thoughts for the Spiritual Life of Believers*, cr. 8vo. 7/6 cl.
Plain Preaching for a Year, Third Series, edited by Rev. E. Fowler, cr. 8vo. 2/6 swd.
Reference Handbook for Bible and General Readers, 3/ cl.
Simcox's (W. H.) *The Beginning of the Christian Church*, cr. 8vo. 7/6 cl.
Sorley's (W. R.) *Jewish Christians and Judaism*, 8vo. 4/6 cl.
Vaughan's (Rev. J.) *Sermons preached in Christ Church, Brighton*, 20th vol., new series, cr. 8vo. 6/ cl.

Fine Art.

- Avon (The) from Naseby to Tewkesbury, 21 etchings by Haywood Summer, folio. 31/6 cl.
Eidlitz's (L.) *The Nature and Function of Art*, more especially of Architecture, 8vo. 21/ cl.
Phillimore's (L.) *Sir Christopher Wren*, 8vo. 14/ cl.
Pim's (T.) *Outlines for the Little Ones to Colour*, 2/ cl.

Poetry and the Drama.

- Barrett's (L.) *Edwin Forrest*, cr. 8vo. 5/ cl.
Procter's (A. A.) *Legends and Lyrics*, a Book of Verses, 8/6 cl.
Roses and Holly, and Pen and Pencil Pictures from the Poets, small 4to. 7/6 cl.

Philosophy.

- Stirling's (J. H.) *Text-Book of Kant, 'The Critique of Pure Reason'*, 8vo. 14/ cl.

History and Biography.

- Adams's (W. H. D.) *Eminent Sailors*, illus., cr. 8vo. 3/6 cl.
Featherman's (A.) *Social History of the Races of Mankind: Fifth Division, Arameans*, 8vo. 21/ cl.
Froude's (J. A.) *History of England*, Vol. 9, Pop. Ed., 3/6 cl.
Memoirs of Count Miot de Melito, ed. by Gen. Fleischmann, from the French by Mrs. Hoey and J. Lillie, 2 vols. 36/.
Mendelssohn Family (1728-1847), from letters by S. Hensel, trans. by C. Klingemann, with Notice by G. Grove, 2 vols. 8vo. 30/ cl.
Orsi's (Count) *Recollections of the Last Half-Century*, 7/6 cl.
Plutarch's Lives, by Aubrey Stewart and the late G. Long, Vol. 3, 12mo. 3/6 cl. (Bohn's Standard Library.)

Geography and Travel.

- Black's (J. R.) *Young Japan*, Yokohama and Yedo, 2 vols. 42/ Conder (Lieut. C. R.) and Kitchener's (H. H.) *Map of Western Palestine*, 12/ sheet.
Morrice's (F. L. H.) *The Nightless North, a Walk across Lapland*, 8vo. 6/ cl.

Philology.

- Gibson's (C. H.) *Limex Latinum, a Latin Book for Beginners*, cr. 8vo. 3/ cl.
Hawkins's (E. L.) *Nicomachean Ethics of Aristotle*, Books 1-4, and Book 10, Chapters 6-9, with Notes, 8vo. 8/6 cl.
Tidmarsh's (Rev. W.) *Practical English Grammar for Schools and Colleges*, with Exercises, 12mo. 2/6 cl.

Science.

- Algebraical Questions and Exercises, reprinted from 'Elementary Mathematics' in the *Palestra Oxoniensis Series*, 2/ Clark's (D. K.) *Tramways*, their Construction and Working, &c., Supplementary Volume, 8vo. 12/ cl.
Ingal's (E. F.) *Lectures on the Diagnosis and Treatment of Diseases of the Chest, Throat, and Nasal Cavities*, 18/ cl.
Luy's (J.) *The Brain and its Functions*, cr. 8vo. 5/ cl.
Manual of Histology, edited and prepared by T. E. Satterthwaite, illustrated, 8vo. 21/ cl.
Roscoe's (H. E.) *Description of the Chemical Laboratories at the Owens College, from the Plans of A. Waterhouse*, third edition, 4to. 5/ wrapper.
Watt's (A.) *Mechanical Industries Explained*, cr. 8vo. 2/6 cl.

General Literature.

- Alldridge's (L.) *The Old Abbot's Road*, cr. 8vo. 5/ cl.
Ballantyne's *My Doggie and I*, illustrated, cr. 8vo. 3/6 cl.
Brown's (R., jun.) *The Unicorn, a Mythological Investigation*, 8vo. 3/ swd.
Defoe's *Journal of the Plague and the Great Fire*, with Plates by Geo. Cruikshank, cr. 8vo. 3/6 cl.
Edwards's (E.) *Words, Facts, and Phrases, a Dictionary of Curious, Quaint, and Out-of-the-Way Matters*, 8vo. 12/6 cl.
Fitzgerald's (P.) *75, Brook Street*, new edition, 12mo. 2/ bds.
Fitzgerald's (P.) *The Second Mrs. Tillotson*, new ed., 2/ bds.
Genie of Literature and Book of Elegant Extracts, 7/6 cl.
Hope's (Lady) *A Maiden's Work*, cr. 8vo. 5/ cl.

- Houdin's *Cardsharp Detected and Exposed*, edited by Prof. Hoffmann, cr. 8vo. 3/6 cl.
Howells's (W. D.) *Dr. Breen's Practice*, a Novel, cr. 8vo. 10/ James's (G. F. R.) *Novels*, new edition, in 23 vols. 105/ cl.
Jim's Treasure, by A. K. H. Forbes, cr. 8vo. 2/ cl.
Juvenile Wit and Wisdom, collected and edited by Shearer, 2/ Literary Bonquet and the Cabinet of Gems, sm. 4to. 7/6 cl.
Miss Daisy Dimity, by Author of 'Queenie', 3 vols. 31/6 cl.
Mitchell's (E. H.) *Norton Hall, a Tale*, cr. 8vo. 5/ cl.
Nicoll's (H. J.) *Great Movements, and Those who Achieved Them*, with 8 Portraits, 8vo. 6/ cl.
Payn's (J.) *Carlton's Year*, cr. 8vo. 3/6 cl.
Saunders's (J.) *The Two Dreamers*, a Novel, new ed., 3/6 cl.
Stobbing's (G.) *Only a Trump*, cr. 8vo. 3/6 cl.
Story (The) of Androcles and the Lion, col. illus., 2/ bds.
Thompson's (C. H.) *Commercial Treaties and Foreign Competition, a Treatise on 'Fair Trade'*, 8vo. 2/6 cl.
Treasury of Literature and Art, and the Garland of Poetry and Prose, small 4to. 7/6 cl.
Turner's (E. F.) *Tantler's Sister*, and other Untruthful Stories, written for Public Reading, 12mo. 3/6 cl.
Twain's (Mark) *The Innocents Abroad, or the New Pilgrim's Progress*, illus. ed., cr. 8vo. 7/6 cl.
Yonge's (C. M.) *Lads and Lassies of Langley*, 18mo. 2/ cl.

FOREIGN.

Theology.

- Nonni Panopolitani Paraphrasis S. Evangelii Joannei, ed. A. Scheindler, 4m. 50.
Zuckermantel (M. S.) *Uebersicht, Register u. Glossar zu Tosefta, Part 1*, 1m. 50.

Law.

- Justiniani Novellae, quae extra Codicem supersunt, ed. C. E. Zachariae a Lingenthal, Part 1, 6m.

Fine Art.

- Havard (H.) *L'Art à travers les Mémoires*, 25fr.

History and Biography.

- Gazette (La) de Cythère, avec Notice Historique par O. Uzanne, 20fr.
Lettres de Benjamin Constant à Madame Récamier, 1807-1830, 7fr. 50.
Mémoires Authentiques de Canler, Ancien Chef de la Police de Sûreté, 2 vols. 6fr.
Mémoires de M. Claude, Chef de la Police de Sûreté, Vol. 4, 4 fr.

Philology.

- Aristotelis de Coelo et de Generatione, rec. C. Prantl, 1m. 20.
Aristotelis quae feruntur de Coloribus, 6m. 60.
Commentationes Philologicae Jenenses, Vol. 1, 5m.
Hercher (R.) *Homericæ Aufsätze*, 4m.
Pappageorg (P. X.) *Beiträge zu den alten Sophokles-Scholien*, 2m.
Philologische Untersuchungen, hrsg. v. A. Kiessling u. U. v. Wilamowitz-Moellendorf, Part 5, 5m.
Plauti (T. Maccii) *Miles Gloriosus*, adnotat. O. Ribbeck, 2m. 80.
Pseudolysiae Oratio Funeraria, ed. M. Erdmann, 6m. 80.
Verhandlungen der Versammlung Deutscher Philologen in Stuttgart, 10m.
Vetälapanicavinatiká (Die), hrsg. v. H. Uhle, 8m.

Science.

- Neumann (F.) *Die Theorie d. Magnetismus*, 3m. 60.
Oberländer (R.) *Fremde Völker, Ethnog. Schildern.*, Pt. 1, 1m. 50.
Sachs (C.) *Untersuchungen am Zitteraal, Gymnotus Electricus*, ed. E. Du Bois-Reymond, 28m.
Wenghöffer (L.) *Die Chemie der Kohlenstoffverbindungen*, 12m.

General Literature.

- Spielhagen (F.) *Angela, Roman*, 2 vols. 9m.
Spuller (E.) *Conférences Populaires*, 3fr. 50.

THE 'NEW DON QUIXOTE.'

Savile Club.

ALLOW me finally to say that I am not about to add another chapter to the quarrels of authors. The writer in your last number—whose name is known to everybody where we are both known—evades my point, namely, that he has made use of knowledge acquired during a long personal friendship to attack me persistently and anonymously wherever he can get an opening; and having said that I think I need say no more.

A. J. DUFFIELD.

MEDIOLANUM.

District Bank, Market Drayton.

In the *Athenæum* of February 14th, 1880, you inserted a letter from me wherein I claimed to have solved the riddle of Mediolanum, and in your issue of March 6th following Mr. Watkin, of Liverpool, who styles himself the champion of a Chesterton Mediolanum, pronounced my view to be "decidedly erroneous." For courteously expressed editorial reasons, you were unable to insert my second communication, but, strongly convinced of the accuracy of my deductions, I published an octavo pamphlet, entitled 'Mediolanum,' which contains the two letters referred to and my observations thereon. This pamphlet is the subject of Mr. Watkin's criticism in the *Athenæum* of September 17th, to which I ask permission to reply.

There are continuous allusions in your correspondent's letter to what he terms my "ignor-

ance." He gratuitously assumes I have not read the usual authorities, or have misread them, and modestly attributes no small portion of my deficiency to not having studied "my 'Mediolanum'" and other works of his own. This style of argument has neither good taste nor originality to recommend it. The more becoming course is to leave the question of my ignorance and his own infallibility to such of your readers as may follow this controversy to its close. Despite the archaeological dust he so freely raises to obscure the truth, especially in the mileage of the Itineraries, and the strained interpretation of the old authorities, I think I shall be able to make such a hole in Chesterton camp as Mr. Watkin will not readily fill up.

"Mr. Jones," as Mr. Watkin remarks, certainly does start with "an assumption of the genuineness of the Itinerary of Richard of Cirencester," and I continue in that faith. A careful scrutiny of this work reveals to my mind, especially in the errors, evidence of truth I cannot disregard, and I am not alone in this conviction. I believe the story of the Second Itinerary of Richard, as told in my pamphlet, which I cannot be expected to reproduce here, will bear a strict and searching analysis, and go a great way to establish the genuineness of Richard of Cirencester and the truth of a Bearstone Mediolanum.

One of the points Mr. Watkin made with reference to the road between Tiverton and Bearstone was:—"Where is the road connecting the two stations?" "The road," he says, "I know well, and can unhesitatingly assert that there is not a feature of a Roman road about it."

I ask that this unhesitating assertion of Mr. Watkin be received with due caution; the tone he assumes makes it difficult for me to deal in the limited space you can accord me with an archaeologist of such astounding confidence. Although he converges no less than "half-a-dozen" Roman roads to vanish in the ditch at Chesterton, he refuses to recognize the Itinerary value of the main artery across the kingdom between the south-east and the north-west—a road indisputably used by the Romans, and in all probability a highway when the inhabitants of this island traded with Tyre and Sidon, and centuries before the Romans, in their lust of conquest, cast their longing eyes upon Britain.

There is one fact about the geographical position of Bearstone which is worth recording. If on the Index Map of the Ordnance Survey a straight line is drawn from Chester to London, it will pass through Bearstone Camp; again, if on the same map lines are drawn connecting the stations surrounding Bearstone, it will be seen how well this "earthwork in the wilderness," as Mr. Watkin contemptuously terms this camp, deserves to be called Mediolanum, or is entitled to the name I give it, "The Key of the Western Itineraries."

A considerable amount of latitude may be accorded to a writer in giving expression to his own opinions, but in quoting other writers we have no right to distort either their views or language. As a sample of what Mr. Watkin has done in this direction, I refer to his remark:—"But Mr. Jones is evidently ignorant of the fact that Camden, Erdeswick, and Dr. Plot all speak of the existence of the walls of Chesterton." The very reasonable deduction any ordinary reader would come to after reading this is that the three authorities named are jointly and severally in agreement as to the site of Chesterton being walled. I give extracts from these writers, and your readers can form their own conclusions as to whether the interpretation Mr. Watkin gives us is honest.

Camden speaks of Newcastle being "so called of another more ancient castle that flourished in times past hard by at Chesterton-under-Lime, where I saw tottered and torn the walls of a castle which, by the gift of King John, belonged first to Ranulph, Earle of Chester," &c. In a later edition of Camden which I have the

editor adds, "whereof at this day nothing but some very obscure remains are to be seen."

Erdeswick says: "A little lower down stands Chesterton, where are to be seen ruins of a very ancient town or castle, there yet remaining some rubbish of stone and lime, whereby may be perceived that the walls have been of marvellous thickness, and the name doth argue some town or rather castle there to have been seated."

In 1680, or a hundred years later than the preceding writers, Dr. Plot, after referring to them, observes: "But all was gone before I came there, nothing now to be seen but some faint footsteps of them in the place where the mark is set in the map."

These ruins of "marvellous thickness" were the remains of the castle we have an historical account of, not of ramparts erected by the Romans round the site; there is not one word in the three authorities named to this effect, and I think that from the evidence before him Mr. Watkin has most improperly come to the conclusion that "Camden, Erdeswick, and Dr. Plot all speak of the existence of the walls of Chesterton." Ward, the author of a 'History of Stoke-upon-Trent,' a believer in a Chesterton Mediolanum, admits, "We cannot learn that Chesterton has furnished any coins or other testimonials of Roman origin." There is not one word to justify Mr. Watkin in the assumption that, "In conclusion, we have at Chesterton a Roman site, known to have been walled." I may add that within the last twelve months excavations have been made at Chesterton with a view to discoveries, but without result.

Having disposed of presumably my major errors, Mr. Watkin comes to my "minor errors." One of them is my disbelief that Rutunium and Bury Walls are identical. In addition to the reasons I have stated, which relate to the extent of the camp and its consequent inadaptability to such comparatively small bodies of Roman soldiers as would be likely to itinerate through Britannia Prima, my disbelief is further founded on the knowledge that at Hodnet, a few yards from the high road, are the remains of a circular camp about a hundred yards in diameter, adjoining a rectangular camp; and in making a new road in the immediate vicinity many evidences of Roman occupation were found—urns and coins. Most unfortunately, these discoveries were not known at the time, and the urns were deliberately smashed by the workmen as found for the sake of the coins it was hoped they contained, and only one urn, now in the possession of Mrs. Heber Percy, of Hodnet Hall, was rescued. The Hodnet camp is upwards of two miles from Bury Walls, on the direct line of communication from Bearstone to Wroxeter, and has to my mind far better claims to the title of Rutunium than Bury Walls. May not the circular camp have suggested the name?

What Camden says about Bury Walls reads more like a tradition repeated than an account of any actual investigation, "The very ruins of which are almost gone." This sentence is mis-translated by Mr. Watkin into "Camden specially tells us of the ruins of the city existing." This is the second occasion in his letter before us that "faint footsteps" of ruins and ruins "almost gone" are galvanized by his pen into "ruins existing." As an archaeologist I disclaim such an unwholesome treatment of facts, which can serve no good purpose, and only taints the reputation of the science.

To the Itineraries Mr. Watkin appeals to establish a Chesterton Mediolanum, and it is to the Itineraries I look not only to prove that Mediolanum cannot be at Chesterton, but that it must be at Bearstone. If there is any value in the agreement of distances, then that agreement points with undeniable accuracy to Bearstone, and on this "earth-work in the wilderness" I place Mediolanum. Mr. Watkin tries to make the eighteen miles Itinerary distance from Condate to Mediolanum thirteen miles, because Chesterton is this dis-

tance from Condate. How he reconciles his mind to this process I cannot say. To bring our distances to a closer focus, we find that Mediolanum is, according to the Itineraries, eighteen miles from Condate, twelve miles from Rutunium, and twenty miles from Bovium. I further find that, so far from Chesterton agreeing with these distances, it is situated thirteen miles from Condate, or five miles too far north; it is twenty-three miles from Rutunium, or eleven miles too much to the north-east; it is twenty-two miles from Bovium, or two miles too far to the east. The last distance is not a serious disagreement, but I record it.

Now, what does Mr. Watkin say about this discordance? Will it be credited that in vol. ii. part iii. of the *Transactions* of the Shropshire Archaeological Society he deliberately refuses to recognize any disagreement whatever? His words are, speaking of Mediolanum:—"For my own part I believe it to have been situated at Chesterton, near Newcastle-under-Lyme, where the remains of an unexplored Roman station exist, the distance from which along the line of Roman roads to the surrounding stations agrees with the numbers of the *Itinerary* as near as possible, if not completely." An error of two miles in an itinerary of twenty, an error of five miles in an itinerary of eighteen, an error of eleven miles in an itinerary of twelve, is what Mr. Watkin calls "as near as possible, if not completely." I must do Mr. Watkin the justice to say that in his letter of the 17th of September he qualifies a portion of his former statement, and says that the Chesterton Rutunium distance is "not satisfactory."

Before your readers put aside the map and compasses which have proved the irreconcilability of a Chesterton Mediolanum, let the same test be applied to Bearstone. On the Index Map of the Ordnance Survey this point will be found north-east of Market Drayton, between Mucklestone and Woore, where the river Tern crosses above the junction of two roads. If at Rutunium, Bovium, and Condate a circle is described of the radius in Roman miles (all the distances given are in Roman miles) to Mediolanum, the intersection of the three circumferences falls with almost mathematical accuracy at Bearstone. Here, at the very point the Itineraries say Mediolanum should be looked for, I find it, and submit with confidence my case to the judgment of your readers.

In conclusion I must observe that the term "ignorant" has been applied to me by Mr. Watkin with a freedom and liberality most unusual even in controversy. Nevertheless, I find that in expectation of my proving my case he is preparing to agree with me, "as thereby the ideas of Horsley and the first impressions of many other antiquaries, amongst whom I include myself, will be confirmed." Rare old Horsley, who gave me the cue to Mediolanum, was, at any rate, an antiquary who did not live upon the labours of his betters. With amazing self-complacency, Mr. Watkin observes:—"If the newly discovered camp fulfils on further exploration the necessary conditions, I shall only be too glad to award to Mr. Jones the merit of the discovery." This metaphorical wreath of bay will never be mine, for I shrewdly suspect that one of the essential "necessary conditions" must be that Mr. Watkin should make the discovery himself.

T. ROUGHT JONES.

* * We cannot insert more letters on this subject.

THE INSCRIPTION AT THE DOG RIVER.

By the kindness of Canon Tristram, who has allowed me to examine the photographs of the newly discovered cuneiform inscription on the rocks at the mouth of the Nahr el Kelb, or Lycus river, in the Lebanon, I am now enabled to send you an account of the valuable record. The inscription is cut on the face of the rock,

and when perfect consisted of at least three columns, and contained over seventy lines of writing. The text is, however, much mutilated by the falling away of the rock, and by the formation of a thick deposit of silica, which has obliterated or filled up many of the characters. Of the text there now remain to us the ends of twenty-five lines in column one, which are the best portions of the text; a large portion of column two, which, however, is almost illegible; and the commencement of some lines in column three. The inscription is written in the characters of the later Babylonian script, and we may therefore expect to find the name of some monarch of the dynasty founded by Nabu-palassar, B.C. 625. The truth of this is proved by finding the name of Nebuchadnezzar (Nabukudura-utzur) three times in the text. In column two it appears twice with the title "king of Babylon," and in column three the king has the title of *Rabu ildu* (רַבִּי אִלְדּוּ), "the fiery prince."

The remains of the first column are the best preserved portions of the inscription, and the words can be deciphered with some considerable degree of certainty. From a careful comparison of the photographs, which fortunately appear to have been taken in different lights, I have been able to copy over twenty fragmentary lines.

It is evident from the few portions that remain that in this text, as in the great India House inscription, Nebuchadnezzar records the erection of some great public work, and fully supports his character of the builder king.

The legible portions of the first column I read as follows:—

- (1).....it descended
- (2).....the ford of the rising sun
- (3) the channel I joined (*usalei*)
- (4).....the upper ford
- (5).....of the setting sun (west) the established ford
- (6) the channel I cut
- (7).....with stones and bricks
- (8).....the work I pushed on
- (9) with tools of bronze
- (10).....in their hands
- (11).....the rivers of Babylon
- (12).....the road of the fords
- (13).....from the source as far as
- (14) (waters) like a river I poured out
- (15).....these I cause to unite
- (16).....upon it
- (17).....stones and bricks
- (18).....I cut
- (19).....the sea-shore (?)
- (20).....the river of Sippara
- (21).....the raised water conduit
- (22) the river Euphrates.....
- (23) as far as.....

The meaning of this text, fragmentary as it is, is clearly to be seen. The king made here a raised conduit or aqueduct, *bāru rāmu* (בָּרוּרָאֻמּוּ), which extended from the upper ford of the rising sun or east as far as the old ford of the west or setting sun. The positions of these two fords are now clearly marked—the upper by the bridge, the lower by the ancient ford opposite the khan. The expression in line 5, *ebirtan* or *ebiru izzazi*, "the established ford," quite confirms what I had previously stated in my paper before the Society of Biblical Archaeology, that the old roadway crossed by the ford opposite the khan, there being no Assyrian monument east of that spot. It seems now probable that the upper or more eastern ford was brought into use by Nebuchadnezzar. There can be no doubt regarding the word which I have translated *ford*, as it occurs three times in the text. In lines 4 and 5 it is represented by the same ideograph as is used in the India House inscription (column 5, line 35; No. 6 Sayce Syllabary). In line 13 the word is in the plural and written phonetically *abrati*. The king states that he excavated the ditch or channel, called the *kari* (Hebrew כָּרִי, "to dig"), and laid the foundation (*ishu*). In line 10

I read the names of some bronze instruments, either axes or picks, which the workmen had in their hands. The king next compares this great work to the *na-ri-e Babilu*, "the rivers of Babylon." The occurrence of this phrase is extremely interesting as it corresponds exactly with the opening line of Psalm cxxxvii., "By the waters of Babylon" (line 11). The king appears to have made a roadway between the two fords—that is, from the bridge to the khan. Such a made roadway still exists. The king, having completed the work, admits the waters, which, he says, *kina-nari astappak*, "like a river I poured out." *Astappak* is Iphetal present of root שפך, "to pour out." The

source of the water was near the bridge. In the latter part of the text, which is unfortunately very much mutilated, we have a comparison with the great works of Babylonia. The river of Sippara is the Euphrates above Babylon, and in line 22 the Euphrates is again mentioned under its name of Purat. In some other portions of the inscription I can make out a few characters. In column two Phenicia is mentioned under its name of Martu, "the west," and in the upper part of the same column Elam is mentioned. In a fairly clear portion of column three there is the name of some country beginning with *Pi*; it would be interesting if this should be *Pi-lis-te* in the better preserved text. The gods mentioned in the text are the Sun-god Bel, and in column three Merodach, who is entitled *Bil rabu*, "the great lord."

With regard to the date nothing certain can be said until we have a better copy of the text. I should be inclined to place its inscription at the time of the siege of Tyre by Nebuchadnezzar, when Ithbaal made so gallant a stand. When the squeezes of these inscriptions come we may expect many points to be cleared up. From the small portion I have been able to read it is clear we have a valuable record of one of the greatest Oriental conquerors. W. ST. C. BOSCAWEN.

THE FAMILY CHEST.

PERHAPS there is no more ancient piece of furniture than the family chest, and I think I can give one or two notes which may perhaps make a useful contribution to its history.

Among the New Zealanders we find a sort of village chest. Polack says:—"In the *powdika* or village museum (boxes being the literal meaning) are placed the valuables of the community, fowling-pieces, esteemed garments and foreign implements, trinkets, powder, and similar articles equally valuable and of public utility" ('Manners and Customs of the New Zealanders,' i. 210). And again, "These boxes are cut from the red pine.....some of these boxes are heirlooms in a family" (p. 229). This is parallel to the chests containing the personal chattels of the communal households of the North American Indians of Oregon. See 'Contributions to North American Ethnology,' i. 174. I cannot help connecting this village or communal chest with the house chest of the Hindoos; one surely is the archaic predecessor of the other, and it wants only some more information from savage society to prove it. Among the Hindoos, "according to the *Silpa Sāstra*—a Tamil treatise still believed in—every house should have a box, technically termed *garbha*, in which to keep the family plate and jewels, and this box is kept in a certain part of the house astrologically determined upon" (*Indian Antiquary*, v. 233; Phear's 'Aryan Village in India and Ceylon,' p. 18). Carrying on this archaic sequence to the Western branch of the Aryan family, I think we see a remnant of this primitive home furniture in "the chests for holding property which were used in England by all classes for many centuries, from the monarch, who carried them about in his progresses, to the poorest man who could afford to have a roof over his head." Mr. H. B. Wheatley supplies me with this last note, and refers me to the work of M. Jacquemart for

some specimens of these chests. There are also some fine examples in the South Kensington Museum. The Anglo-Saxons made use of them as seats by day and beds by night.

If we may thus connect the primitive village chest with the Aryan house chest we have yet another link between the village home of ancient society and of modern, and these links when all grouped together help us to understand more explicitly the line of progress which civilization has made.

G. LAURENCE GOMME.

Literary Gossip.

THE November number of the *Nineteenth Century* will contain an important poem by Mr. Tennyson, entitled 'Despair, a Dramatic Monologue,' of which the theme is the would-be suicide of an atheist.

THE volume containing Sir W. Gomm's letters and journals, which Mr. Murray announces, reaches to the peace of 1815. That gallant soldier's active life divided itself into three distinct periods: (1) his active military service, 1794-1816; (2) his home military life, 1816-39; and (3) his colonial administrative life, 1839-52. The volume consequently embraces the first period only; but it deals with many of the chief incidents of the struggle with France. Sir William was born in 1784, and obtained his first commission in the 9th Foot at the age of ten years. In 1799 he served under the Duke of York and Sir Ralph Abercromby in the unprofitable campaign in the Low Countries against the French under Vandamme, and took part in the battles of Bergen and the Sandhills. In 1806 he went with his regiment to Hanover, and in 1807 was employed under Lord Cathcart at the destruction of Copenhagen. In 1808 he sailed with Sir A. Wellesley to the Peninsula, was engaged in the battles of Rolica and Vimiera, and took part in the retreat of Sir John Moore to Corunna. After being employed in the Walcheren expedition, he in 1810 returned to the Peninsula, and from that time to the end of the war he was present at nearly all the chief affairs—Busaco, the retreat to Torres Vedras, Fuentes d'Onor, Ciudad Rodrigo, Badajoz, Salamanca, the entry into Madrid, siege of Burgos, Vittoria, San Sebastian, Pyrenees, Quatre Bras, and Waterloo. The accounts of these and many minor events are said to be most graphic and interesting.

In his opening address at Edinburgh University the other day, Prof. Masson gave some facts concerning Carlyle's college life that may be interesting to readers of the 'Reminiscences.' Among Carlyle's contemporaries were Lord Inverurie, afterwards eighth Earl of Kintore, the present Earl of Wemyss, Sir Robert Christison, and Andrew Combe. From the library books it appears that during his first winter session he found time to indulge in such miscellaneous reading as Robertson's 'History of Scotland,' Hume's 'History of England,' and Gibbon's 'Decline and Fall,' the voyages of Cook and Byron, Shakespeare, the 'Spectator,' the 'Arabian Nights,' Congreve, and 'Gil Blas.' During his second session he took out from the library a volume of travels, a volume of 'Don Quixote,' a volume of 'Anacharsis,' and portions of the works of Fielding and Smollett.

SOME time ago it was mentioned in these columns that a life of the Hon. Henry

Erskine, better known as "Harry Erskine," was in course of preparation by Lieut.-Col. Fergusson. The work is now announced for publication by Messrs. Blackwood & Sons for the present season. It will take the form of a memoir of the champion of the independence of the Scottish Bar, with notices of certain of his kinsfolk and of his time, rather than that of a "life," strictly speaking. Many letters of celebrities of the last century and the beginning of the present will be included, as well as details of Lord Erskine's career not given in the 'Lives of the Chancellors.' MM. Goupil & Co. have reproduced by photogravure for this work the scarce mezzotint of Erskine after Sir H. Raeburn.

PROF. SKEAT'S 'Etymological Dictionary,' which was to have been issued on November 1st, will not be quite ready by that date. It is, however, nearly finished, and may be expected to appear in the course of that month.

SOME time ago we mentioned that a copy of the suppressed edition of 1743 of Pope's 'Ethic Epistles,' containing the character of Atossa, had turned up. It passed into the possession of Col. Grant, and will be sold in the portion of the library of that well-known student of Pope which will be dispersed by Messrs. Puttick & Simpson on November 16th. There are many valuable editions of, and rare pieces relating to, Pope, Swift, Gay, and Johnson in the collection. An examination of the 1743 edition negatives some of the statements made by Mr. Courthope in his new volume. We shall return to this subject next week.

MESSRS. HODDER & STOUGHTON will publish immediately the 'Autobiography of Count Campello,' whose recent secession from the Roman Church has attracted so much attention. The English translation has been revised by the Rev. William Arthur, who will also write an introduction.

WE noticed last week a volume of selections from the literary remains of Leonard Montefiore, which, prefaced by a short memoir, has been printed for private circulation among his friends. Should any of these have been overlooked in the distribution, a copy of the book may be had on application to Mr. Frederick Macmillan, 29, Bedford Street, Covent Garden.

WE understand that it is incorrect to suppose, as has been widely rumoured, that the Right Hon. W. H. Smith, M.P., is the proprietor of the weekly journal entitled *The People*.

IT is a hundred and fifty years since Blomefield commenced printing, in his vicarage at Fersfield, the book which he modestly entitled "an essay" towards a county history of Norfolk. Editions of that "essay," revised and extended by Parkin, were published in 1805 and 1829, but they only brought down the work to the end of the last century. It is more than fifty years since Chambers published his history in two small octavo volumes, and since then no attempt has been made to collect the abundant material that exists for a history of the county. The history of the present century remains to be collated, and Mr. R. H. Mason proposes to do this, whilst in the earlier history corrections and additions will be made. Though his 'His-

tory of Norfolk' will not follow the plan of Blomefield's—that is to say, it will be arranged in parishes, according to alphabetical order, not in "hundreds"—it will be mainly founded on the lines of that work. But care will be taken to get at the most trustworthy authorities. Besides an historical account of the towns and villages of the county, with their churches and public buildings, seats and manors, Mr. Mason promises pedigrees of the chief county families; a biographical section will be devoted to Norfolk notabilities. The history will be issued, to subscribers only, in parts, not exceeding ten in number, as nearly as possible at intervals of three months.

THE chromo-lithograph which the *Illustrated London News* will issue with its Christmas number is a reproduction of Sir Joshua Reynolds's 'Little Mischief,' a likeness of the Hon. Lincoln Stanhope painted in the year 1787.

'An Account of the Ancient Town of Frodsham, in Cheshire,' by Mr. William Beamont, is announced as nearly ready. Mr. P. Pearse, of Warrington, will be the publisher, and it will be uniform with Mr. Beamont's other smaller publications.

MESSRS. HURST & BLACKETT will shortly issue a work in a single volume entitled 'A Christian Woman,' being the life of Madame Jules Mallet, born Oberkampf, by Madame Guizot de Witt, translated by Mrs. H. N. Goodhart, with a preface by the author of 'John Halifax, Gentleman.'

THE executors of the late Mrs. C. E. Davey have disposed of the copyright and plant of the *Kent Herald*, Canterbury, to Mr. Herbert S. Claris. The transfer was arranged by Mr. Wellsman (C. Mitchell & Co.).

CANON FARRAR will preach a sermon on behalf of the Printers' Pension Corporation on the occasion of unveiling the Caxton memorial window at St. Margaret's, Westminster, when the offertory will be given towards the charitable objects of the Corporation—the providing help for aged and incapacitated printers.

THE Rev. Goodwyn Barmby, a Unitarian minister who a quarter of a century ago was a very popular contributor to Howitt's *People's Journal* and other periodicals, died a few days ago at The Vines, Yoxford, Suffolk.

IT is stated, we hope correctly, that the office of Historiographer-Royal for Scotland, vacant by the death of Dr. Hill Burton, has been offered to Dr. W. F. Skene, the author of 'Celtic Scotland.'

THE November number of the *Palatine Note-Book* will contain an article by Mr. H. H. Howorth, of Manchester, on the family of De Montgomery, in which he questions the statements of the heralds Brooke and Vincent about the ancestry of Roger of Poitou, who belonged to that powerful and turbulent stock. An inedited letter of Nowell, the celebrated Dean of St. Paul's, about his kinsman and fellow countryman Dr. William Whitaker, will appear in the same number.

IT seems that the first volume of the 'Mémoires' of Lucien Bonaparte, which Col. Jung is editing, will bring the work

down to 1800, when Lucien went as ambassador to Spain; the second will reach from his departure for Spain to his arrival at Rome; the third will close with his death in 1840.

SPAIN is the first country to follow England in the establishment of a society for the collection of popular tales, customs, and superstitions. It is gratifying to note that Mr. Thoms's significant title "Folk-lore" has been adopted for the new society, and that the first report of our own Folk-lore Society has been translated for the guidance of Spanish students and collectors. That Spain has much lost history to recover from her people cannot be doubted, and, to quote the words of their programme, "El Folk-lore, de que es fundador el señor Machado, se dividirá en tantas secciones cuantos sean los antiguos reinos de España, y muy en breve dará comienzo á su copilacion importantísima." Señor Machado y Alvarez, it should be observed, is a member of the English Folk-lore Society, and has promised some contributions to its publications. We heartily re-echo his wish that the two societies may work together for their common object, and so forge another link between the scholars of England and Spain.

PROF. OLDENBERG, of Berlin, the learned editor of the 'Vinaya Pitakam,' will shortly publish his 'Buddha: his Life, his Doctrine, and his Followers,' the result of his extensive studies of Pali writings. An English translation by a competent hand is preparing for publication.

SIGNOR LUIGI MORANDI is editing, and will publish in the course of next year, a complete edition of Belli's 'Sonetti Romaneschi.' These will make six volumes of about 400 pages, and will contain all the sonnets written by the poet, which number more than two thousand. They will be published in chronological order, precisely as he left them. More than a thousand have never yet been printed, and many of those that have been issued were so mutilated by the Pontifical censor that they will be practically new, for Signor Morandi will restore the original readings. The sonnets will be enriched with Belli's notes, not the least interesting and curious portion of the publication.

THE usual course of lectures at the Philosophical Institution of Edinburgh begins November 8th, with an address from Mr. Henry Irving on 'The Drama.' Among the other lectures are two by Prof. Nichol, on 'The Representative Novelists of America'; two on 'The Troubadours,' by Sir Theodore Martin, K.C.B.; and two by Mr. A. J. Duffield, on 'Don Quixote.'

THE deaths are announced of the Right Hon. W. N. Massey, M.P., who deserves record in these columns for his 'History of England during the Reign of George III.'; of Prof. Bluntschli, the well-known writer on international law; of Baron James de Rothschild, the eminent bibliophile; and of M. Paul Parfait, the author of 'L'Arsenal de la Dévotion.'

THE Japanese would seem to have little to learn in the matter of literary piracy. The rights of authors in China are strictly guarded, not by any special enactment, but

simply by the operation of the ordinary law of larceny, the work of a man's brain being regarded in the same manner as his other possessions. The Japanese, however, are in the habit of reprinting important Chinese works, and not only selling them in Japan, but exporting them to China, where they are sold at a much lower price than the originals. An instance is mentioned of an artist and poet at Ning-po who has published several hundred of his choicest pictures accompanied by appropriate stanzas. These were the work of many years, and their sale the chief source of the author's subsistence. But they have been reprinted in Japan, and the pirated copies are now sold in China at half the original cost. In this case it would seem that the Chinese authorities can at once put a stop to the sale in their own country by seizing all the copies of the Japanese edition at their custom-houses. Works of the chief European writers are extensively translated or adapted in Japan, and many of Macaulay's and Herbert Spencer's essays are reprinted in English in Tokio, and offered for sale by the booksellers there. The loss to the writers is small, but it is to be hoped that the Japanese Government, which has already seized and adopted so much that is best in European legislation, will pass a law rendering literary piracy an offence. The chief objection is said to be that protection of this kind would place most books beyond the pockets of native readers.

THE forthcoming publications of Messrs. Bemrose & Sons include 'Short Sketches of Fathers of the English Church,' by Frances Phillips; 'The River Singers,' by William Robson; 'Contributions to the Flora and Fauna of Repton and Neighbourhood,' a volume intended for use at Repton School; and 'Kilkee,' a description of village life on the west coast of Ireland, by Eliza Kerr.

MR. CLARK RUSSELL is pleased to find his fiction may possibly be justified by facts. In the preface to 'A Sailor's Sweetheart' he says that his story is founded on facts. One of the points was the possibility of an island unknown to navigators existing in the South Pacific. It is now stated that such an island does exist, Capt. Meyer, of the German schooner Phoenix, having reported at Callao that he sighted a rock of volcanic origin, about one square mile in extent and fifty feet high, 100 miles to the westward of Aquja Point.

MR. GRANT ALLEN will shortly issue in book form his series of "Vignettes from Nature" which have appeared in the *Pall Mall Gazette*.

SCIENCE

A Treatise on Comparative Embryology. By F. M. Balfour, LL.D., F.R.S. Vol. II. (Macmillan & Co.)

MR. BALFOUR's second volume contains firstly a systematic account of what is known as to the embryology of the Vertebrata, and secondly a treatise on comparative anatomy, in which each group of organs—such as the outer skin, the nervous system, the eyes, the vascular system, the skeleton—is traced throughout the animal kingdom, and the attempt made to give a probable account of

the historical evolution of these organs by reference to the facts of their individual development. Both parts of the work are very fully illustrated by woodcuts, and are not merely based upon the researches of other persons, but embody the results of original observations. Many of these original observations, as, for instance, those on the lampfern, sturgeon, boney pike, and turtle, are published for the first time in this work. Others of Mr. Balfour's original investigations here reproduced, and utilized by him in criticizing the conclusions of English, German, and Russian embryologists, have been previously published in special works or memoirs, such as his monograph on the elasmobranch fishes, his treatise on the development of the common fowl (entitled 'Elements of Embryology'), and his numerous memoirs in the *Quarterly Journal of Microscopical Science*. At the same time it is obvious that Mr. Balfour has done full justice to the work of his contemporaries from the fact that in the present volume alone he gives a list of five hundred and seventy-six separate memoirs which he has had occasion to cite.

The whole work as it stands now completed is one of the very greatest value to serious students of zoology and of the histogenesis of man and the higher vertebrata. It is not, and does not pretend to be, a book addressed to young students, but is written for the professed naturalist, such as Mr. Balfour himself. There can be no doubt that the publication of this book will tend to give more correct ideas on embryology generally to the medical student and to those who are engaged in our hospital schools of medicine in teaching histology and the history of man's growth from the ovum. To such the second volume will be especially valuable, and we commend to their notice the chapter on the development of the Mammalia and the portions of it which deal with the placenta, as well as the special section on the human embryo.

Mr. Balfour is to be congratulated on the successful termination of what must have proved a very laborious undertaking. He has made his treatise a perfect dictionary of embryological knowledge, which may be consulted with the certainty that whatever has been written on the subject worthy of the least attention, in any European language, will be found duly recorded and probably reproduced and criticized. Mr. Balfour is a practical Darwinian, and not the least valuable feature of his work is that he endeavours to bring all his facts into relation with the hypothesis of evolution and the survival of the fittest in the struggle for existence. He endeavours throughout to account for the very varied and at first sight anomalous phenomena of development from the egg by reference to the doctrines of filiation, heredity, and adaptation.

The great importance attached to Mr. Balfour's book, which will, without doubt, for many years to come, be the standard work of reference on embryology, is evidenced by the fact that the first volume has already been translated and published in Germany, and that a French translation is also in progress.

ASTRONOMICAL NOTES.

The observation of the minor planets appears to have been vigorously prosecuted at the Leipzig Observatory by Dr. B. Peter; and the last published number (2399) of the *Astronomische Nachrichten* contains observations of twenty-five of those bodies made by him in the latter part of last year. As their discovery would seem this year to have at last come to an end, or nearly so, only one having been found since September, 1880, it may be hoped that future books on astronomy will contain a complete list.

We overlooked last week that Prof. Millosevich, formerly of Venice, is now observing at the Royal Observatory of the Collegio Romano at Rome. Some additional observations by him of Barnard's comet (c, 1881) have been published, made on October 12th and 14th. He remarks that from the comet's low position in the heavens it was badly defined, and therefore difficult to observe. Prof. Auwers observed it at Berlin on the 13th; Dr. B. Peter at Leipzig on the 13th and 15th; and Dr. E. Lamp at Kiel on the 18th. An improved orbit by Herr Zelbr, of Vienna, appears to show that it was in perihelion on September 14th, at the distance 0.49 in terms of the earth's mean distance from the sun; and that that distance has now increased to 1.12, whilst the comet's distance from us is 1.60, or about 148,000,000 miles.

Dr. Oppenheim, of Vienna, has computed a fresh set of elements and an ephemeris from them of Denning's comet (f, 1881), which agree very closely with those computed by Dr. Copeland and Mr. Lohse, of Lord Crawford's observatory, Dun Echt. The perihelion passage occurred about midnight on September 12th, at the distance 0.72 in terms of the earth's mean distance from the sun; at present that distance is 1.16 from the sun and 1.09 from the earth, both increasing. The place for to-night (October 29th) is R.A. $10^h 12^m$, N.P.D. $75^\circ 8'$, and for Monday, 31st, R.A. $10^h 14^m$, N.P.D. $75^\circ 7'$. Of course the increasing moonlight next week will add to the difficulty of seeing the comet.

ANTHROPOLOGICAL NOTES.

PROF. OTIS T. MASON has contributed to the Smithsonian Report a bibliography of anthropological investigations during the year 1879, to the *American Naturalist* a review of the progress of anthropology in America during 1880, and to the same journal monthly notes on anthropology. These publications afford the opportunity of a glance at the anthropological work done here and abroad during the last three years.

Prof. Mason is not content with the various classifications of the anthropological sciences that have been suggested hitherto, and adopts one of his own, as follows:—1. Anthropogeny; 2. Prehistoric Anthropology; 3. Biological Anthropology; 4. Psychological Anthropology; 5. Ethnology; 6. Linguistic Anthropology; 7. Industrial Anthropology; 8. Sociology proper; 9. The Science of Religion. To the list of works in these branches of anthropological science he adds a class (10) on the instrumentalities of research.

Of these classes, that which claims the largest number of contributions is certainly prehistoric anthropology. Prof. Mason enumerates as many as 146 memoirs on this branch of the science as published in the year 1879, and in America alone 28 during 1880. In Massachusetts, New York, and Philadelphia societies are at work and rich collections are being accumulated.

An event of the present year is the publication of the first volume of the *Transactions of the Anthropological Society of Washington*, containing archeological papers by Cushing, Mason, De Hass, Reynolds, and McGuire; papers on the zoological relations of man, on colour blindness, deaf-mutism, the history of the Shawnee Indians, the evolution of language, and Indian bread; and several papers on important questions in sociology.

Dr. Bransford's researches in Nicaragua from 1872 to 1877 are recorded in a recent issue of the Smithsonian contributions. Their principal interest, according to Prof. Mason, is in the burial jars, "some globose, others with wide flaring mouths, but the greater number belonging to the unique shoe-shaped burial urns of coarse red material, over the mouth of which were placed delicate bowls of thin yellow ware elaborately painted."

A trenchant argument is quoted from Mr. Edward Palmer against the genuineness of the so-called sacrificial stone in the courtyard of the museum in the city of Mexico. It is suggested that this is nothing more than a mill-stone; that there is no evidence that the Aztecs cut off the heads of their victims; and that the obsidian knives marked "sacrificial" in collections of antiquities are more suited to cut off the tops of turnips and carrots than human heads.

SOCIETIES.

SOCIETY FOR THE PROMOTION OF HELLENIC STUDIES.—Oct. 20.—General Meeting.—Rev. H. F. Tozer, V.P., in the chair.—The Chairman read a paper 'On Byzantine Satire.' After sketching the main characteristics of Byzantine literature and the conditions from which it sprang, Mr. Tozer gave an analysis and considerable extracts from one of the most remarkable specimens of this literature, the account of the sufferings of Timarion and his journey to the lower regions. This story, which was probably written early in the twelfth century A.D., has many interesting points of resemblance with Lucian's 'Dialogues of the Dead,' as was clearly brought out by Mr. Tozer. Reference was made also to another story very similar in character, 'The Sojourn of Lazarus in Hades.'—Mr. C. Smith read a paper on two Greek vases, the figures on which, in his opinion, threw light on the costume of the Chorus in the 'Birds' of Aristophanes. The date of the vase in the British Museum which suggested the inquiry is probably about 450 B.C., and, as Prof. Gardner pointed out, whether Mr. Smith's suggestion can be accepted or not, the comic figures on these vases, evidently meant to represent men dressed as birds, at least throw light on the kind of costume that would be likely to be adopted on the Athenian stage when such a representation was to be made.—The paper announced by Mr. Watkiss Lloyd on the battle of Marathon was postponed in the unavoidable absence of its author. But it, as well as the two referred to above, will be printed at length in the forthcoming number of the *Journal of Hellenic Studies*.

EDUCATION.—Oct. 24.—The paper read was 'When and in what Order should Subjects be Introduced?' by Mr. F. G. Fleay. In this paper Mr. Fleay did not propose to consider any detailed programme of subjects, but he attempted to ascertain whether any general principles could be laid down as a foundation for such a curriculum. He considered that such principles existed, first, in the recognized changes of rate in brain-growth at the ages of seven, fourteen, and twenty-one; secondly, in the law that the development of the individual follows that of the race; thirdly, in Comte's classification of the sciences. He concluded the three periods should be distinguished in education; during the first, that of spontaneity, under the age of seven, the child should receive no formal or systematic instruction, but should, under the mother's guidance, be encouraged to inquire and be taught only what he asked to learn; during the second period, that of instruction, from seven to fourteen, no training should be given in science, strictly so called—arts, languages (not philology), histories, and the misnamed practical sciences forming the staple of the teaching; during the third period the sciences should be taught in Comte's order, that being the inverse of the psychological sequence, or the order of interest, which should be adopted during the second period. The third period would take the subjects in the order of greatest extension, in Sir W. Hamilton's sense, only one subject being taught at a time; the second in order of intension, several subjects being taught, but not introduced, simultaneously.

MEETINGS FOR THE ENSUING WEEK.

- MON. Royal Academy, 8.—Anatomy, Mr. J. Marshall.
- INSTITUTE OF BRITISH ARCHITECTS, 8.—Opening Address by Mr. G. E. Street.
- TUES. Education Society, 7½.—Inaugural Address, 'Morality in Schools and its Relation to Religion,' Rev. J. M. Wilson.
- SOCIETY OF BIBLICAL ARCHAEOLOGY, 8.—Campaign of Ramses II in his Fifth Year against Kadesh, on the Orontes, Rev. H. G. Tomkins.
- WED. Entomological, 7.
- GEOLOGICAL, 8.—Genus *Stoliczka*, Dunc., and its Distinction from *Farkleria*, Corp. and Irady, Prof. F. M. Duncan; 'Elasticity and Strength Constants of Japanese Rocks,' Mr. T. Gray and Prof. J. Milne; 'Glacial Deposits of West Cumberland,' Mr. J. D. Kendall.

THESE LÉONARD 8.—Notes on Gramineæ; Mr. G. Bentham; 'New Bird from the Solomon Islands and New Britain,' Mr. R. F. Ransay; 'Arctic Drift-wood collected by Capt. Feilden and Mr. Hart in 1875-76,' Prof. W. B. Mc Nab.
Chemical 8.—Citric and Mesaconic Ethers and Malic and Fumaric Acids; Mr. W. H. Perkin; 'Action of Potassium Cyanide on Diammonium Nitrate,' 'Atomic Weight of Bismuth,' preliminary, 'Action of Sulphuric Acid on Zinc and Tin,' 'Influence of Water on the Reaction between Potassium Iodide and Chlorine,' 'Volumetric Determination of Bismuth in the form of Oxalate,' 'Additional Observations on the Halogen Salts of Bismuth,' and 'Laboratory Notes,' Mr. M. M. P. Muir.
Fal. Philological 8.—'Simple Sounds of all the Living Slavonic Languages compared with those of the principal Neo-Latin and Germanic Tongues,' Part I. Prince L. L. Bonaparte; 'Observations on the Partial Creations of English Spellings approved by the Philological Society,' Mr. H. J. Vogin.

Science Gossip.

FROM Scotland we hear of the proposed resignation by Sir Wyville Thomson of the Chair of Natural History in the University of Edinburgh, which he has held since 1870.

It is matter for regret that the recent storm, which proved so disastrous on the Scottish coast, has rendered Mr. Wragge's hut on the summit of Ben Nevis untenable, and compelled him to discontinue his meteorological observations during the winter. Besides the obvious necessity of a suitable house on the Ben, Mr. Wragge suggests the connexion of this and other high-level meteorological stations with low-level stations by telegraph or subterranean cables, and directly with the head office in London.

MESSRS. SONNENSCHNIG & Co. are going to bring out an English adaptation of Prof. Claus's 'Handbuch der Zoologie,' made by Mr. Adam Sedgwick, of Trinity College, Cambridge. Hitherto this work has appeared without illustrations in Germany; but for the present edition between 500 and 600 drawings have been prepared by Prof. Claus himself. Dr. Vines has undertaken for the same firm a 'School Botany,' covering the ground commonly taken up in the school course.

THE City and Guilds of London Institute for the Advancement of Technical Education have issued their programme of the technological examinations for 1881-2. It gives a list of thirty-two subjects and of the examiners for each subject, with a carefully prepared syllabus of the subjects of examination.

PROF. SCHEIBLER, of Berlin, proved that strontium is the most powerful medium of extraction in sugar refinery, owing to its capacity of combining with three parts of saccharate. Native strontianite—containing from 90 to 95 per cent. of pure carbonate of strontium—is now largely employed in the sugar refineries. This was obtained only with difficulty, but recently in Westphalia it has been worked to a great depth in mines, and a supply of many thousand tons per annum appears to have been secured.

THE *Proceedings of the American Academy of Arts and Sciences*, Parts I. and II., from May, 1880, to June, 1881, are before us. These parts contain several important papers. Amongst others we may refer to Dr. Wolcott Gibbs's 'Researches on the Complex Inorganic Acids,' and Dr. J. W. Draper's paper 'On the Photograph of a Solar Spectrum, and on the Lines in its Infra-Red Region'; also to several astronomical papers of great interest.

M. CHARLES DUBRUNFAUT, Professor of Technical Chemistry to the School of Commerce, is dead, at the advanced age of eighty-four years. He occupied himself especially with the manufacture of beetroot sugar. In 1827 he put in practice the theories he had taught, and founded at Bercy a school for the study and cultivation of beetroot and the distillation of alcohol. In 1823 Dubrunfaut published 'De l'Art de la Distillation' and 'De la Fabrication du Sucre de Betteraves.' Between 1825 and 1854 he furnished many articles to the 'Dictionnaire du Commerce et des Marchandises,' and he founded in 1830 a journal called *L'Agriculteur Manufacturier*.

M. MUYBRIDGE has been exhibiting in Paris some remarkable photographs. A photograph

is said to be taken in $\frac{1}{10}$ of a second by his process. M. Muybridge has obtained six photographs during the leap of a clown. By a zoetrope these figures are projected on a screen, and the clown exhibited as in motion, with all his changes of position.

M. J. ARMENGAUD inaugurated on Saturday, the 8th inst., at 10, Rue de Lancry, an industrial electrical union, "Réunion Industrielle des Electriciens." M. Fontaine and M. Armengaud were elected presidents; M. Boister, treasurer; and M. Leblanc, secretary. The organization is divided into four sections: one investigating the production of motive power; another, telegraphy and telephony; the third, electric lighting; and the fourth, railway signals, horology, and medical electricity. These sections are presided over by three honorary presidents, Mr. Warren De La Rue, M. Matthieu, and M. Fontaine.

MR. S. W. FORD describes and figures in the last number of the *American Journal of Science* some embryonic forms of trilobites which he has obtained from the rocks of Troy in New York. Some problems of organic evolution suggested by these specimens are discussed.

M. L. SOMZÉE, a mining engineer of Brussels, exhibits in the electrical gathering in Paris some "grismètres," which are strictly forms of apparatus for detecting and announcing the presence of fire-damp in collieries. These are but very slightly modified forms of Mr. George F. Ansell's fire-damp indicators, which attracted much attention in this country, and were used by many of the French engineers *en chef* in the collieries of France.

DR. A. D'ARSONVAL in the *Revue Scientifique* has a very interesting paper in reply to the speculation of M. Gustave Le Bon that compressed gas will become the motive force of the future. Dr. d'Arsonval holds that electricity will take the place of all other motive powers, and he promises in a future paper to demonstrate that electricity can store and transport any natural force to any distance practically and economically.

PROF. ARCHIBALD LIVERSIDGE sends us his 'Report upon Certain Museums for Technology, Science, and Art, also upon Scientific, Professional, and Technical Instruction, &c.,' which is ordered by the Legislative Assembly of New South Wales to be printed. This report is full of the most important information in connexion with the extension of scientific instruction in its relations to technology.

FINE ARTS

THE SEVENTEENTH ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS IS NOW OPEN AT THOMAS McLEAN'S Gallery, 7, Haymarket, next door to the Theatre.—Admission, including Catalogue, 1s.

THE ANNUAL WINTER EXHIBITION OF HIGH-CLASS PICTURES by British and Foreign Artists, including BENJAMIN CONSTANT'S New Picture 'PRESENTS to the AMER,' IS NOW OPEN AT ARTHUR TOOTH & SON'S Gallery, 5, Haymarket, opposite Her Majesty's Theatre.—Admission 1s., including Catalogue.

DORÉ'S GREAT WORKS. 'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES before PHARAOH,' each 3s. by 22 ft., with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' 'Rainbow Landscape' (Loch Carron, Scotland), &c., at the DORÉ GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

FOREIGN BOOKS ON ART.

Vie de Ste. Catherine d'Alexandrie. Par Jean Mielot. (Paris, G. Hurtrel.)—The most obvious fault of this beautifully printed and copiously illustrated volume is the florid taste, or want of taste, displayed in the red cover, and its ill-composed flourishes and scrolls in gold, which are employed as a frame to a complex design (pictorial, not decorative) in black and gold representing that crowning miracle in the career of the royal saint of Alexandria, the shattering of the torture-wheel at the place of her execution. The decorations of the interior of the volume consist of engravings, including borders, printed in red and executed in the Franco-Flemish or Burgundian mode of the later half of the fifteenth century.

Larger cuts are printed in black, and reproduce the illustrations of a manuscript life of St. Catherine which was prepared for Philippe le Bon, Duke of Burgundy, by Jean Mielot, one of his secretaries, who in executing his master's orders made an excellent specimen of the literary fashion of his time. Other miniatures have been reproduced in *camaieu*, besides eight which appear in colours after the illuminations of the manuscript, and twenty-four for which photogravure has been employed. The illuminations proper, by whatever means they are transcribed here, exhibit a characteristic which occurs invariably in Burgundian and French MSS., that is, they retain Gothic types and forms of an earlier date than Jean Mielot's; while the borders, whether floral or human, adapted though they have been, show the influence of those pictorial fashions which marked the decadence of the finer style of illuminating, and in effect destroyed the art. The greater number of the figures in the borders are full of animation, and the groups are full of incidents; the costumes are capital studies. In the "Préface de l'Éditeur" we are told that these cuts reproduce the original drawings in all essential respects; but it is admitted that the "legitimate susceptibilities" of our own days have been allowed for in copying. Similar allowance has been made in the text of the book, and after omission of useless lumber from the original it was rendered into modern French by M. Marius Sepet, a pupil of the École des Chartes, so as to make it "accessible à tous, sans pourtant lui faire perdre son parfum d'antiquité." A page of criticism would not tell more of the character of M. Hurtrel's publication than this passage. In addition, let it suffice that the intentions of the *éditeur* have been admirably carried out in this attractive publication. M. Sepet's luminous introduction tells something of the life of Jean Mielot. He was born in the beginning of the fifteenth century at the village of Gueschard, in Ponthieu; becoming a priest, he was made a canon of the collegiate church of St. Pierre at Lille, where he distinguished himself by the extent of his learning, the facility of his style, and his skill as a calligraphist. Attracting the attention of the Duke of Burgundy, he became one of his secretaries, and remained in that office till about 1462, after which date we find him acting as chaplain to Louis de Luxembourg, Comte de St. Pol. For the duke he composed most of his books, the MSS. of which are still preserved in the Belgian libraries which have inherited the literary treasures of Philippe le Bon. Many of these works are in the French Bibliothèque Nationale, where the 'Vie de Ste. Catherine' bears the number 6449.

Artisti Lombardi a Roma nei Secoli XV., XVI., e XVII. Studi e Ricerche negli Archivi Romani di A. Bertolotti. 2 vols. (Milan, Hoepli.)—The author states this work to be the fruit of ten years' researches in the Roman archives; and with such a wealth of material at his command it was only natural he should be enabled to collect a vast amount of matter bearing on artist life and production in Rome in the fifteenth, sixteenth, and seventeenth centuries. It consists of extracts from the Pontifical archives, those of the various parishes and religious houses, also from the civil and criminal registers. While the documents all relate to Lombard artists, we get glimpses of those of other provinces and nationalities, and these not the least interesting; for it must be confessed the Lombard artists (and Signor Bertolotti includes architects, engineers, painters, sculptors, goldsmiths, armourers, workers in various other branches of art, and even musicians) who migrated to Rome were none in the first rank. The names of Fontana, Venusti, Della Porta, Maderno, and M. A. Caravaggio can hardly now be said to excite much enthusiasm. Yet their contracts and specifications, their wills, inventories, &c., furnish most valuable information towards the history of art; and

their litigations and appearances in criminal courts, their charges, evidence, and defences, are amusing illustrations of the life of the period. In the police cases the name of Caravaggio frequently occurs; he was the hero of a hundred disgraceful brawls. It was a word and a blow with him. The affair of the drawer and the eight artichokes, for instance, would be capital material for a modern police reporter. There is even a flavour of the Boar's Head and the swagger of Ancient Pistol in it. Onorio Longhi the architect seems to have been a roaring blade of the same kind. Here is a reply made by him to a question of the judge:—"Sarà un mese ho gridato e dato un calcio in ad un ragazzo, garzone di un fruttarolo a Macel de' Corvi; perchè aveva buttato in terra un mio paggetto. Non è vero che l'abbia percosso nella testa." However, after numberless appearances in the police courts he seems to have purged and lived cleanly. He had a son Martin, who followed in the paternal footsteps, both in the sowing of wild oats and after respectability, for in his will he is styled noble Milanese and Roman patrician. In the inventory of his pictures we find "una madonna che tiene un velo sopra il bambino con Giuseppe di Raffaello d' Urbino, un ritratto di Giulio II. di Raffaello, la Trinità del Bonarrotti dipinta da Sebastiano di Piombo, San Sebastiano del Mantegna," besides others by Titian, Paul Veronese, Bassano, and other celebrated painters. It will be seen how valuable are these inventories for tracing and verifying the works of the old masters. In the inventory of the celebrated Gaspar Mola, the goldsmith, occurs the name of Correggio against several of the paintings. Here we note a 'Portrait of an Old Woman' by Michelangiolo; it may, however, possibly be by Caravaggio. Mola was a prosperous and wealthy artist, and it is curious to note the books which composed his library:—"Decisette pezzi di libri, cioè un 'Mattiolo'; 'Dante col Commento'; 'La tranquillità dell'animo'; 'Della Triaca e Mitridate'; 'Relation del Lutero'; 'Discorso Astrologico'; 'Marsilio Ficino'; 'Osservazioni del Calestano'; 'Esposizione d'Esdra'; 'L'Albertano'; 'Galeazzo Cappella'; 'Historia d'Italia del Guicciardini'; 'La Corona del Spontore'; 'Auvertimento soura il Decamerone'; 'Efemeride del Mogino'; 'L'Ariosto in lingua spagnola.'" But it is impossible in a brief notice even to hint at the various subjects illustrated by authentic facts of more or less importance in these volumes. Signor Bertolotti has in former labours in this direction done good service to art students. The present work maintains his reputation. We can only desire he may continue in the same course, venturing to suggest it will be most useful if he will publish any inventories of pictures or works of art he may come across, even if they have not belonged to artists.

Le Musée Rétrospectif du Métal à l'Exposition de l'Union Centrale des Beaux-Arts, 1880. Par G. Bapst. Orné de Planches. (Paris, Quantin.)—This book of more than one hundred pages has been reproduced from M. Quantin's meritorious journal *La Revue des Arts Décoratifs*, and it contains the brilliant and happy heliogravure illustrations of that work. The letter-press comprises a comprehensive study of the history of the craft of Tubal Cain and his successors, with especial reference to the "exposition," which contained masterpieces of many times and styles. There are a few historical notes, some of which, however, it is impossible to accept as trustworthy. Many of M. Bapst's criticisms are ingenious and just.

NOTES FROM ATHENS.

Nor long ago the local paper at Ægion, in the Peloponnese, reported the discovery of an ancient theatre not far from that city, near the place which bears the name of Kalýbia tis Mamoussiás. This village, it was said, was supposed to occupy the site of the ancient Ceryneia, to which the

theatre must have belonged. The information given by the little paper was, however, inexact, and subsequently it corrected itself, and the matter was in its amended shape taken up by the Athenian journals. I can give accurate information after the report furnished by one who knows the locality and who is a thoroughly trained scholar. The theatre was discovered at some three hours' distance from Ægion, not far from Kalýbia tis Mamoussiás or Derven, on the south-western slope of the mountain called Hágioi Asómatoi, on the eastern side of which flows the torrent Buraikos. This slope was in ancient times not occupied by Ceryneia, but by Bura. Ceryneia is not to be looked for here, nor in the immediate neighbourhood of the village of Gardéna, in the place called Kerínes. This word, which at first sight resembles the name of the Achaean city, is in common use among the peasants of the Ægialeia, and signifies nothing more than peak. The position of Bura is besides fixed by other ruins on Hágioi Asómatoi. But we have to recognize in them not the remains of the original Ægionic town of the same name, but those of the new town, which was erected after the destruction of the first by the tremendous earthquake of 373, and which still existed in the days of Pausanias. The *Periegete* mentions several temples; it is, however, not wonderful that he does not speak of a theatre. It was a matter of course in a Greek city. The site of the theatre of Bura is proportionate to that of the city, for we must not suppose that New Bura attained to a very large population. This is attested by the theatre, which is small and would scarcely hold a thousand spectators. The seats are of tufa, the *cavea* is preserved almost complete, and there is still to be seen a large fragment of the broad wall of the stage. The *cavea* occupies the east side, so that the spectators looked towards the west. This theatre, which can be entirely excavated and cleared out for a small outlay—it is at present part of a priest's glebe, and the ground is tilled—is not the only fragment remaining of Bura. At the church of St. Constantine, on the south-west slope of the same hill, several ancient tombs have at intervals been opened. Also at the chapel of St. Elias, on the south-eastern peak—ruins of a temple—triglyphs, &c., of tufa are to be seen. These hints may serve to show the importance of this seat of ancient civilization and encourage the exploration of it.

Melos sent lately to Athens a curious work in marble. The Venus of the Louvre knew well how to disarm Mars by the charm of her beauty. This piece, however, did not reach Athens by way of Syra without a guard of soldiers (it is now placed in the office of the Ministry of Public Worship), for much stir was made in the island about the proposed removal of the object to distant shores. Yet it is a small group, somewhat under a metre in height, which the Goddess of Love in the Paris museum will be shy to recognize as a countrywoman. It represents a young man, standing, who lays his left hand on the shoulder of a young woman standing beside him. The shoulder is covered by the richly flowing locks. The hair of the woman is crowned with a garland of laurel. Both figures are nearly naked, but the modest artist has, for decency's sake, added a wide band of cloth. Although this girdle shows no artistic skill, it would have been well if the entire figure had been draped, so inartistic and ugly is the nude, especially of the upper portions of the bodies. The legs are a little better. The faces, especially that of the youth, have, it cannot be denied, a certain amount of tenderness. On its arrival at Athens it was at once recognized that this group is not antique; it is most likely a mediæval work. As for its meaning, it is supposed to represent Adam and Eve. The only ground there seems to me to be for this opinion is that a broken fragment of a branch of a tree has been found, round which a serpent is twined. However this may be, the new find at Melos is not of remarkable value;

the sole interest it possesses is that it is a relic of the sculpture of the Greek Middle Ages. If it adorned the palace of a Sanudo or a Crispo in Melos, one cannot form an exalted idea of the feeling for beauty possessed by those princes.

SP. LAMBROS.

Five-3rt Gossipy.

MR. ALMA TADEMA'S contributions to the next Royal Academy Exhibition are likely to be unusually numerous. They include 'A Meeting of Antony and Cleopatra,' which may be said to typify the contact of different forms of civilization and force. The scene is on the Egyptian river, where the daughter of the Ptolemies, in the full lustre of her beauty and luxury, encounters the Roman captain. Seen across the placid river is the propylæum of a temple, enriched by sculptured and coloured decorations, and ranks of sphinxes of black basalt. Cleopatra lies on a couch which occupies a large portion of the poop of a royal galley, and is slightly raised above the level of the water. Her white and semi-transparent robe, although bound by a lovely girdle, but half conceals so much of her contours as it covers, while it leaves bare a good deal of her sumptuous form. Her hair is crowned by the sacred hawk headdress, forming a mass of splendid colour, and she holds the two sceptres of her double dominion. The queen thus appears in her character as High-Priestess of Hathor, the Egyptian Venus, and the adornments of this attire suit her voluptuous physique. The couch she leans on is inlaid with coloured woods and ivory; its cushions are resplendently embroidered and tinted; its elbows are of massive ivory, boldly sculptured to resemble the great sphinxes of Victory. The lofty canopy of Cleopatra's couch bears on high long festoons of those red roses in which the Greeks took so much delight; its pillars are sheathed in sculptured gold. At her side are seated on the floor two beautiful girl musicians; their heads are crowned with fresh lotus flowers and leaves. At the foot of the couch a priest prostrates himself and offers incense to the goddess-queen. Antony's shallop has just come alongside of the galley and is rowed by Roman soldiers, who lift their oars erect in honour of the queen. The triumvir rises in his seat to salute her, and is astonished at the sight of so much beauty. His ample toga is entirely white; just behind him sits his somewhat grizzled lieutenant, clad in a red cloak, and looking at Cleopatra with an expression which seems to show that he remembers the days of Julius Cæsar. Another picture is a life-size bust-portrait of Herr Barnay in the character of Mark Antony, speaking over the corpse of Cæsar, and holding in one hand a scroll, while, with an impassioned action, he presses the extended fingers of the other hand upon his breast. His face renders the fullness of the passion of the moment: the lips quiver as if they half denied utterance to his words, the eyebrows are raised, the forehead is corrugated, and the somewhat widely opened eyes are set. In the background we recognize a temple with its sculpture-laden pediment and its frieze of quasi-Etruscan character, all richly coloured. A third picture is a life-size, nearly whole-length portrait of the painter's younger daughter, wearing an ashy purple dress. Her abundant dark-brown hair flows in heavy masses on the shoulders as, in a room of Japanese decorations, she advances towards the spectator, and holds in one hand a white Japanese jug containing flowers.

WE hear with profound surprise and regret that the executors of the late Mr. Solomon Hart, R.A., have destroyed the whole of the voluminous memoranda, correspondence, and other records which the deceased, who was fond of dining out, and in his long life knew a multitude of men and women of note, unfortunately

left at their discretion. It is reported that personal notes, the whole of which were not of a pleasing kind, abounded in the prodigious accumulations of the gossiping painter. We cannot but think wholesale destruction was ill judged. A selection, carefully made by a discreet editor, might have been published; if this was not possible at the present time, at least the substance of the memoranda of one who knew all the English artists of his day, and a considerable number of eminent literary men and women, might have been left for posterity to sift and use.

In the National Gallery a picture by A. Canaletto, named 'Ruins and Figures,' and bequeathed to the country in 1837 by Lieut.-Col. Olney, has recently been placed in Room X. It is one of several paintings which were lent in 1862 to the Department of Science and Art, and was originally numbered 135 in Trafalgar Square. It is doubtless through an oversight that a second number, 1099, has lately been given to this picture.

The exhibition season is already again upon us. On Saturday last occurred the private view of the Winter Exhibition of the United Arts Gallery, New Bond Street. To-day (Saturday) we are invited to the private view of the twentieth annual Winter Exhibition of Pictures by British and Foreign Artists, including Brozik's 'Une Fête chez Rubens,' at the French Gallery, Pall Mall. Also for to-day are appointed the private views of Mr. M'Lean's Exhibition of Water-Colour Drawings at his gallery in the Haymarket, and of the Autumn Exhibition of Paintings at the Hanover Gallery, New Bond Street. Messrs. Tooth & Sons have fixed the same day for the private view of their Winter Exhibition.

The authorities of the South Kensington Museum are now busy removing those Spanish and Portuguese works of art and historical relics which were lent by the Governments of the Peninsula. The example set by the promoters of this exhibition has been extensively followed. Similar gatherings are to be held at Lisbon, to which place the works are being removed, and at Berlin. To both the English authorities will contribute liberally. To the former South Kensington will open its own stores in order to enrich an illustrative exhibition of works of Iberian artists at home. To the latter the Queen has lent the valuable collections of examples of Indian and other modes of Oriental design which have for some time past been displayed at South Kensington. Sir Philip Cunliffe Owen has now returned from Germany and Sweden. He visited Stockholm in order to procure loans of objects of Scandinavian art, with which to enrich a second national gathering of examples in succession to that which has just been brought to its end. The Director has been, we understand, successful in obtaining promises of desirable loans of specimens of Northern workmanship and invention.

PROF. NEWTON will next month recommence his lectures at University College on archaeology. In the first and second terms ten lectures will be delivered on Greek art. His subjects are: 'General Characteristics and Tendencies of Greek Art in the Century after Phidias'; 'Scopas'; 'Praxiteles: Extant Works in his School'; 'The Mausoleum'; 'Lysippos: Ideal Portraits'; 'The Temple of Diana at Ephesus'; 'The School of Rhodes'; 'The Pergamene School: Sculptures from Pergamus at Berlin'; 'Augustan Art'; and 'Art of the Age of Hadrian.'

A NEW work on chronograms, by Mr. James Hilton, F.S.A., containing a collection of nearly 3,000 examples from various countries, illustrated with fac-similes, is in the press, and will be issued shortly by Mr. Elliot Stock.

THE members of the Académie des Beaux-Arts have elected Herr Ferstel, of Vienna, as a Foreign Associate of their body, in place of Herr Stracke, architect, of Berlin, deceased.

One or more of our contemporaries have prematurely announced the election of Mr. Millais.

MANY of our readers who have been charmed by the pastoral character of the place which Hogarth knew, and Turner and De Loutherbourg studied, will regret to hear that the stately mass of trees in the grounds of the long-ago dismantled Corney House—a little to the west of Chiswick Church, with the tower of which and with Hogarth's tomb and the neighbouring picturesque buildings it formed a group that was often painted—has been almost entirely destroyed to allow a factory to be extended on the one side. The other side of Corney is occupied by a sewage-pumping station!

AN exhibition of works of art which have obtained for their authors the Grands Prix de Rome is now open in the gallery of the Quai Malaquais, Paris. The Premier Grand Prix has been awarded to M. Louis Edouard Fournier, a pupil of M. Cabanel, for his quasi-Etruscan cartoon—so the French journals describe it—for a mosaic representing the 'Wrath of Achilles.'

THE famous sculptor M. Eugène Guillaume has been commissioned by the French Government to visit England in company with two officials of the Secrétariat d'Etat des Beaux-Arts. The object is to inquire into the organization of our art schools.

THE Cumberland and Westmoreland Archaeological Society are doing a good work in making a catalogue of all the old church plate remaining in the diocese of Carlisle. Mr. R. S. Ferguson, the honorary secretary of the society, has already completed the lists for eight out of the twenty deaneries, and the others are in progress. A considerable quantity of plate from the sixteenth century onwards remains in our churches, and some of still earlier date; but it is seldom seen by antiquaries, and those who have the keeping of it generally know nothing of its historical interest and value. Its intrinsic value is small, and the vessels are often dilapidated, and, it may be, not very convenient for use. So it often happens that when new ones are provided of better fashion the old ones are sold for the few shillings which their metal represents. Only two years ago a thirteenth century chalice, the only one of that date known to continue in use in England, was discovered by its being offered for sale by the parish, which had probably owned it for six centuries, and it is now in the British Museum. If the country archaeological societies generally will follow the example set them by that of Cumberland and Westmoreland, and prepare lists of what remains in their respective districts, they will certainly save much from destruction, and may chance to light on some unexpected discoveries.

THE Arts Association Exhibition which is now open in Newcastle has been widely appreciated. The register shows 5,000 visitors, and seventy-seven pictures have been disposed of, amounting in value to 2,000l.

AMONG the new panoramas which are likely to create a sensation in Paris is the work of M. Poilpot representing the 'Cuiraissiers de Reichshofen,' which will very shortly be exhibited.

A MONUMENTAL statue of Silvestre de Sacy has been erected in the Cour d'Honneur of the École des Langues Orientales Vivantes, Rue de Lille, Paris. The sculptor is M. L. Rochet.

DR. SCHLIEMANN has arrived at Constantinople, where he hopes to secure a firman permitting him to make further excavations.

STUDENTS of the life of Rembrandt will remember that Scheltema in his 'Discours' (second edition, p. 153) mentions that in searching the register of death (*doodboek*) of the Westerkerk he discovered the notice of the death of Rembrandt to be immediately followed by these words: "Le 21 Décembre, 1674, Catharina van Wijck, la veuve, a déclaré n'avoir aucun moyen de démontrer que ses enfants ont eu quelque chose

de l'héritage du père, ce que Catharina Theunis Blanckerhoff, la tante, a témoigné être vrai. Présent M. Hinloep." From this Scheltema deduced Rembrandt was married three times. M. Vosmaer copies the statement, but expresses doubts of the third marriage. Recent investigations by a Dutch archivist show that the above entry refers to an individual whose name appears next to that of Rembrandt on the register. Hence it turns out that the supposition of a third wife is entirely erroneous.

MUSIC

MR. WALTER BACHE'S PIANO-FORTE RECITAL, St. James's Hall.—ELEVENTH SEASON.—TUESDAY, November 1st, at half-past 3 o'clock precisely. Beethoven's SONATA, B Flat, Op. 106; Liszt's MEPHISTO WALTZER, LEGENDE LA PREDICATION AUX OISEAUX, RIEMSDIJK HONGROISE, No. 13.—Starts 5s.; balcony, 3s. admission, 1s.—Stanley Lucas, Weber & Co., 84, New Bond Street; Chappell & Co., 50, New Bond Street; and at Austin's Ticket Office, St. James's Hall, 25, Piccadilly.

THE WEEK.

CRYSTAL PALACE.—Saturday Concerts, St. JAMES'S HALL.—Richter Concert.

THE second of the present series of Saturday concerts at the Crystal Palace was in its programme decidedly more interesting than the first. Besides the Overtures to 'Ruy Blas' and 'Tannhäuser,' a new characteristic overture, entitled 'Niagara,' by Mr. F. H. Cowen, was given; and Berlioz's 'Symphonie Fantastique,' which was produced last season at St. James's Hall by Mr. Ganz, came to a first hearing at Sydenham. Mr. Cowen's new overture, though hardly so striking, at least on first acquaintance, as the best parts of his 'St. Ursula,' is a work in which we find much to admire. Like his 'Scandinavian' Symphony, 'Niagara' is a record of travelling impressions. It is obvious that the emotions excited in the mind by the great cataract must necessarily be difficult to portray musically, and Mr. Cowen has, we think wisely, attempted no imitative music, excepting the general suggestion of the ceaseless rush of the waterfall by means of a rapid descending passage for violins. We prefer, therefore, to speak of the overture as abstract music. The principal subject is striking from the use which Mr. Cowen makes of chromatic notes in the melody—the minor second and sixth being used in a major key. A peculiar character of wildness is thus given to the music, which is evidently the impression intended by the composer. The second subject is well contrasted with the first; and the subsequent developments fully sustain the interest of the music. The very remarkable symphony of Berlioz, 'Épisode de la Vie d'un Artiste,' which may be called, at least in part, a musical autobiography, was written, as many of our readers will remember, while the composer was under the influence of a strong passion for the English actress Miss Smithson. The work was analyzed in such detail in these columns on the occasion of its production by Mr. Ganz (*Athenæum*, No. 2793), that our remarks now may be confined to the performance on Saturday. This was in some parts admirable, in others unsatisfactory. The first movement and the exquisite "Scène aux Champs," which recalls in spirit rather than in notes the slow movement of the 'Pastoral' Symphony, were given to absolute perfection, the latter especially creating a great effect. The rest of the work failed in producing its full impression, not from any shortcomings on the part of

the performers, but because the necessary number of players was not engaged—we presume from motives of economy. The Ball Scene—the second movement—has parts for two harps; and Berlioz, with a thorough knowledge of the balance of tone he required, has directed in his score “at least two” harps to each part. At St. James's Hall it was so performed; but on Saturday there was only one player to each part, and some of the most striking effects were consequently almost inaudible. Again, four bassoons are required in the score, and only two were in the orchestra. The important bassoon passages in the “*Marche au Supplice*” and the *finale*, played by only half the number of instruments, did not stand out with the requisite clearness. Lastly, two large bells are used in the *finale*. Such instruments are obtainable: they were used with striking effect at St. James's Hall; but on Saturday their part was simply played on the piano, and could scarcely be heard. It is true that Berlioz in the score suggests as a substitute for the bells “several pianos”; but one alone is quite inadequate. Such music depends so largely on its orchestral effects that if the necessary means for its proper presentation are not forthcoming it would be better to leave it alone. Mr. Manns deserves the greatest praise for the labour he expended on the preparation of the work; it is his misfortune, not his fault, if he was hampered by want of sufficient performers to do full justice to the symphony. The vocalist on Saturday was Madame Schuch-Proska, who sang admirably an air from Mozart's ‘*Seraglio*’; but she might have found something more worthy of a Crystal Palace concert than Massé's tawdry song ‘*Le Rossignol*.’ This afternoon Berlioz's ‘*Lelio*’—the sequel to the ‘*Symphonie Fantastique*’—will be produced at Sydenham for the first time in England.

The first of the two autumn Richter Concerts, which was given on Monday evening at St. James's Hall, comprised in its programme two familiar items and two novelties. The former—Wagner's Prelude to the ‘*Meistersinger*,’ which opened, and Beethoven's ‘*Choral*’ Symphony, which concluded the concert—may be dismissed with a mere word of record, the novelties demanding such space as can be spared in these columns. Hector Berlioz's six songs, “*Les Nuits d'Été*,” Op. 7, which were performed on this occasion for the first time in England, present the composer in a new light. From the catalogue of his works affixed to the second edition of his ‘*Soirées de l'Orchestre*’ (published in 1854), we find that these songs were written with pianoforte accompaniment, and that at that time only one of them, ‘*L'Absence*,’ had been scored for orchestra by the composer. He subsequently instrumented the whole series, greatly to their advantage; for the edition with piano gives hardly the least idea of their full effect. The poems which Berlioz has chosen for musical illustration are by Théophile Gautier; but it is doubtful whether they were intended to be sung consecutively; probably one or two given separately would have produced even more effect than was obtained by the performance of all six. We know not whether the absolute freshness of the melody, the

richness and boldness of the harmonies, or the sensuous charm of the orchestration (although but few instruments are used) is the most striking feature of these very remarkable songs. The most attractive at a first hearing are No. 1, a “*Villanelle*” for soprano, sung by Miss Louise Pyk; No. 2, ‘*The Spectre of the Rose*,’ a most poetical and imaginative song for contralto, exquisitely scored, and charmingly sung by Miss Ellen Orridge; and No. 4, ‘*Absence*,’ the simplest, but one of the most beautiful of the series. This song, as well as No. 6, were given by Miss Pyk, while Nos. 3 and 5 were rendered respectively by Mr. F. King and Mr. Shakespeare. The English version of the words which was used on Monday is from the pen of Dr. Hueffer. It is, on the whole, excellently done, and, as the work of a foreigner, may be looked upon as a genuine *tour de force*; though it is impossible to accept

To find another brighter heaven
At home

as a translation of

Revenons, rapportant des fraises
Des bois;

and we occasionally find a misplaced accent, as in the word “*fairest*” in No. 6, where Dr. Hueffer places the second syllable on an accented beat. A few slight blemishes of this description can, however, be easily removed in a second edition.

The other novelty of this concert was a pianoforte concerto composed and played by Mr. Eugène D'Albert. Mr. D'Albert, who was but recently a pupil at the National Training School for Music, is not yet eighteen years old, and he wrote this concerto at the age of sixteen. As the work of a boy, it is one of the most extraordinary instances of youthful development of musical ability ever produced. Mr. D'Albert has not that logical clearness of form which characterized Mendelssohn as a composer at the same age; but in some respects his concerto is as remarkable a work as the Overture to the ‘*Midsummer Night's Dream*.’ The wealth of ideas and the boldness of the harmony, as well as the perfect knowledge of orchestral effect shown in it, are astonishing. Its chief fault, and by no means a common one, is the superabundance of themes. There are enough ideas in it to make at least two ordinary concertos, and the composer piles up melody after melody till the hearer wonders when he will have exhausted his material. The slow movement is especially beautiful; but the whole work gives promise of the highest future excellence. If Mr. D'Albert in his subsequent works will restrain the exuberance of his ideas, and aim at conciseness, a very high position as a composer is within his grasp. His performance of the excessively difficult solo part was perfect, though the concerto is in some places so heavily scored that the piano is inaudible. The work excited the utmost enthusiasm, the composer receiving a double recall.

Musical Gossip.

MR. WALTER BACHE announces a pianoforte recital at St. James's Hall on Tuesday afternoon, at which, among other works, he will play Beethoven's Sonata, Op. 106, and Liszt's transcription of his ‘*Mephisto-Walzer*.’

THE programme of the students' chamber concert at the Royal Academy of Music last Saturday evening contained two new compositions—namely, an Allegretto Grazioso for organ, by G. J. Bennett, and a Romance for violoncello, by W. G. Wood. The soloists who took part in the concert were Miss E. M. Turner, Miss Annie Mukle, Miss Margaret Gyde, Miss Rose Goode, and Miss Eva Thompson, pianists; Mr. Arthur Dace and Mr. G. J. Bennett, organists; Mr. Frank Arnold, violinist; Mr. Hambleton, violoncellist; and Miss Hipwell, Miss Kate Shackell, and Miss Tomlins, vocalists.

THE Italian version of Donizetti's sprightly comic opera ‘*La Fille du Régiment*’ was revived at the Lyceum last Saturday. Mdlle. Marimon gave an effective impersonation of Marie, though her voice was not in perfect order. Signor Vizani was Tonio, and Signor Ponsard Sulpizio.

A SERIES of weekly organ recitals is being given at Lancaster Hall, Notting Hill, on Tuesday evenings. Last Tuesday Dr. F. E. Gladstone was the performer; next Tuesday the recital will be given by Mr. E. H. Turpin.

A CONCERT will be given this afternoon at the Mansion House, by the Guildhall Orchestral Society, under the direction of Mr. Weist Hill.

THE London Church Choir Association will hold its ninth annual festival in St. Paul's Cathedral on next Thursday evening, when the anthem composed for the Association by Mr. C. Villiers Stanford and the service by Dr. Stainer will be sung.

THE second grand ballad concert took place at the Royal Victoria Hall on Thursday at eight o'clock. This concert was the first of four that have been arranged by Mr. Clement Hoey, under the immediate patronage of H.R.H. Princess Louise, Marchioness of Lorne. Mr. Clement Hoey has secured the services of eminent musicians of Her Majesty's Opera.

THE report of the St. Petersburg Society for Chamber Music, which lies before us, is interesting from the programmes of the concerts given by the society during the past season. An analysis of these shows us that forty-eight different works were brought forward, by twenty-four composers. Beethoven heads the list with ten works, next comes Rubinstein with five, and Mozart, Schumann, and Raff with three each. Twelve Russian works were given, the composers being Rubinstein, Napravnik, Davidoff, Cesar Cui, Borodin, and Tchaikowsky.

TO-MORROW Liszt's ‘*Christus*’ is to be given for the first time in Leipzig by the Riedelsche Verein.

SIGNOR CORTESI's opera ‘*L'Amico di Casa*’ has been produced with much success at the Niccolini Theatre, Florence.

THE Conservatory of Music at Moscow has just received two munificent donations: one of 70,000 roubles from Madame Sadowskaja, the other of 10,000 roubles from M. Petroff de Sarostaw.

A NEW series of orchestral concerts was commenced last Sunday at the Théâtre du Château d'Eau, Paris, under the direction of M. Charles Lamoureux.

BOIRO's ‘*Mefistofele*’ is to be given early next year for the first time at Vienna. Madame Pauline Lucca will take the rôle of Margaret.

DRAMA

Hours with the Players. By Dutton Cook. 2 vols. (Chatto & Windus.)

Few biographies are more popular or less trustworthy than those of actors. That glamour of a fictitious existence which belongs to his stage life follows the actor to his home and attends his most commonplace proceedings, so far, at least, as they are open

to the cognizance of the public. In a world of stern and grim realities the actor seems to the public a creature of fantasy; in the midst of men he rests a child. Those then who, seeking to turn to account the sympathy begotten of the death of an actor, write his biography, suit their wares to the taste of the purchaser, and fill the volumes they produce with the stories, not seldom apocryphal, which gossip has associated with his name. Deceptive as are posthumous memoirs of artists, they are, as a whole, less deceptive than the autobiographical revelations on which they are sometimes founded. At rare intervals a man appears like Macready, in whom judgment is not wholly overridden by vanity, and who leaves behind him records which in some measure possess accuracy of detail and sobriety of estimate. As a rule, however, the autobiographies of actors are more untrustworthy than autobiographies in general, and are devoid of every species of authority.

That more of adventure than belongs to most other occupations should enter into the life of the actor is but natural. The hardship which attends the outset of most artistic careers seldom fails to confront the player. His early life is, almost to a certainty, vagabond, and his temperament is such as not seldom involves him in many forms of difficulty. Add to this that his associations as he advances in his career are with men superior to him in social station, and it will be seen that his existence is beset with temptations of no ordinary kind. In the case of actresses and of most women associated with the stage, what by the employment of a euphemism may be called romance becomes as it were the basis of existence, and the careers of such women as Mrs. Centlivre, Mrs. Behn, and Mrs. Manley, Mrs. Bracegirdle and Mrs. Woffington, are more adventurous than those of most heroines of fiction.

A collective biography of actors is a desideratum. Materials for it exist in abundance, and the chief quality that is necessary in those attempting it is judgment in selection and arrangement. To a biography of this class Mr. Dutton Cook's two volumes constitute an important contribution. Mr. Cook is, indeed, one of the men under whose care a theatrical encyclopædia might with advantage be issued. Possessing much insight, industrious in research, and but moderately accessible to sentiment, he selects with judgment the particulars which are essential, and omits whatever is extraneous, improbable, or irrelevant.

His 'Hours with the Players' may be divided into two portions of unequal extent and value. The first—the larger and, on the whole, the less important contribution—has for its nucleus the earliest representation of 'The School for Scandal,' and supplies an account of those by whom the principal characters of Sheridan's comic masterpiece were "created." In the later portion Mr. Cook deals with such actors now deceased of the present century as came in some degree within his own ken—with women like Rachel, Miss Smithson, and Mrs. Glover; and men like Farren, Charles Mathews, and Charles Kean. In the case of some of the artists concerning whom he writes Mr. Cook's recollections are confessedly remote and uncertain.

Such as they are, however, they assign a species of solidity and vitality to judgments which in the majority of cases must of necessity be drawn from sources familiar to the student of stage history. Going over, to a certain extent, the ground occupied by George Henry Lewes in his 'Actors and Acting,' Mr. Cook challenges few comparisons, and makes his work in a sense supplemental to that of his predecessor. The most interesting chapters are those on Will Mountfort (why does Mr. Cook call him Mountford?) and Lord Mohun, on Miss Smithson and Sir Charles Coldstream. In the first a defence, if not a rehabilitation, of Lord Mohun is attempted. Some courage is required to face two such antagonists as Macaulay and Thackeray. Mr. Cook makes out, however, his case, and shows that the worst that can in this instance be charged against Lord Mohun is a ridiculous and an exaggerated friendship for Capt. Hill, a drunken and debauched ruffian, by whom the murder of Mountfort was accomplished. Mountfort's dying words acquitted Lord Mohun of the crime, and the behaviour of the nobleman in giving himself up to the watch, and "shaking, quaking, and trembling" so that he almost tore the sleeve by which he was held, is that of a man whom the sight of an unexpected assassination has startled. At the round house Lord Mohun said "he was glad Hill was not taken, but was sorry he had not more money about him"; adding, "I wish he had some of mine; and I don't care a farthing if I am hanged for him." Of the eighty-three peers who voted on the trial, no less than sixty-nine pronounced for acquittal.

Materials for the essay on Miss Smithson are, of course, supplied in the memoirs of Berlioz. No contrast can well be sadder or grimmer than that supplied by the brief wild triumph of Miss Smithson's first reception in Paris and the collapse which soon followed. Her husband speaks of

"sa beauté disparue; sa santé détruite; ses douleurs physiques croissantes; la perte du mouvement et de la parole; son impossibilité de se faire comprendre d'aucune façon; sa longue perspective de la mort et de l'oubli."

The one point at which Mr. Cook's recollections clash with those of George Henry Lewes is when the acting of Charles Mathews as Mercadet (Affable Hawk) is described. Some slight divergence of opinion seems to exist between the two critics as to the relative value of the performance of Mathews and that of M. Got, who played Mercadet when the piece was first transferred from the Gymnase to the Comédie Française. M. Geoffroy was the original Mercadet. Mr. Cook professes himself without information as to his method of playing the part. It seems worth while to state, then, that the Mercadet of M. Geoffroy stood about midway between the rather treacherous impostor of M. Got and the more plausible swindler of Mathews. It had some of the caressing tones and ways which made Affable Hawk in the hands of Mathews a species of apology for, and almost a vindication of, dishonesty, but it had more of the assumption of dignity and authority. A fine impersonation in many respects, it has none the less been eclipsed in interest by M. Geoffroy's subsequent

performances. In the account of Charles Mathews no mention is made of his performance, in 1861, at Drury Lane, of a character called Will Wander, in a version of 'Les Pirates de la Savanne.' This was only noteworthy as one of the few occasions on which his attempt to galvanize a piece into success was a complete failure.

A few observations on Fechter's Hamlet sum up many curious and interesting points in that clever and whimsical performance. Mr. Cook's estimate of it is high. "Fechter's Hamlet," he says,

"will long be reckoned by playgoers among the best Hamlets they have ever known. I have seen perhaps a score of Hamlets, including the Hamlets of Macready, of Charles Kean, of Emil Devrient, and Salvini: it seems to me that Fechter's Hamlet ranks with the worthiest of these."

Subsequently he makes a statement which we think is open to dispute, that "the success of Fechter in 'Hamlet' really owed little to his innovations, his neglect of traditions, although a certain amused curiosity prevailed for a while concerning the new French Hamlet who wore a flaxen wig."

Mr. Cook's style is limpid and intelligible. Occasionally, however, he falls into forms of expression such as "Almost she was trained to become what she became," a phrase which, although it recalls the passage that has offended the Revisers, "Almost thou persuadest me to be a Christian," is no longer English. His essays have few quotable passages, and are singularly free from the kind of gossip of which the majority of similar works is composed. He will render a service to lovers of the stage by adding to the number of these portraits, which, if at times a little deficient in animation, are probably on that account the more trustworthy and valuable.

Dramatic Gossip.

'QUEEN AND CARDINAL,' an historical drama in five acts, by Mr. W. S. Raleigh, was produced on Wednesday night at the Haymarket Theatre, which then opened for a short autumnal season under the management of Mrs. Scott Siddons. It may for the present be briefly said that the play, which deals with the life of Anne Boleyn, seems in portions a blank-verse rendering of Mr. Harrison Ainsworth's 'Windsor Castle,' and that the acting is altogether inadequate. Mrs. Scott Siddons, who when she quitted England was a natural and a pleasing actress, has returned a confirmed mannerist. Her style is jerky and spasmodic in a high degree. One or two parts were respectably played, but the entire performance was unsatisfactory.

THE ALHAMBRA Theatre will shortly close for the purpose of alterations. A new version of 'The Black Crook' (the 'Biche au Bois') has been chosen for the reopening spectacle.

A TWO-ACT drama entitled 'For Life,' the authorship of which is claimed by Mr. J. G. Taylor, has been produced at the Royalty Theatre, at which house it occupies the position (unusual in the case of a work of serious interest) of *lever de rideau*. Its plot, which is sufficiently melo-dramatic, deals with attempts to extort money from the wife of a tradesman by an old lover who possesses compromising letters. Nothing in the workmanship departs from the treatment usual in the case of stories of the kind, and the chief claim to attention is found in the character of a sanctimonious impostor enacted by the author. This worthy unites in himself many of the least agreeable features in Uriah Heep and Mr. Chadband. Mr. Taylor, whose ge-up

is excellent, plays the part with great power. Mr. Everill, Mr. Rodney, Mr. Glenney, and Miss Lottie Venné are seen to advantage, but the two remaining characters, both of them females, suffer from the weakness and inexperience of their exponents. Under the title of 'Puppets,' an absurdity first played, as 'Musical Marionettes,' at the Prince of Wales's Theatre, Liverpool, in 1876, and three years later produced, as 'The Marionettes,' in London at the Haymarket, has been given. The musical element has all but disappeared, and the fun of the performance is derived from a representation of a female puppet by Mr. Anson. This is a very droll piece of acting and stirs the audience to continuous laughter.

'Liz,' a four-act drama extracted by Messrs. Joseph Hatton and Arthur Matthison from 'That Lass o' Lowrie's' of Mrs. Burnett, has been revived at the morning performances at the Gaiety. Miss Rose Leclercq as the heroine, Mr. Matthison as her father, and Mr. J. G. Taylor as Samuel Craddock, resume the parts they played on the first production of the play at the Opéra Comique. Other parts are in the hands of Mr. E. H. Brooke, Mr. Fawcett, Miss Kate Pattison, and Miss Clara Jecks.

A new theatre is to be erected in London, under the direction of M. Marius, who upon its completion is to undertake the management.

A DRAMA founded upon Lord Beaconsfield's romantic tale of 'Alroy' is about to be played in a Berlin theatre.

TO CORRESPONDENTS.—H. D. M.—A. M. E.—C. W.—S. B.—J. C. G.—C. J. B.—A. H.—A. Y.—O. G.—received.
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